

A PORTFOLIO OF NEW COMPOSITIONS, EXPLORING  
ASPECTS OF SICHUAN TRADITIONS

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# **A Portfolio of New Compositions, Exploring Aspects of Sichuan Traditions**

By Huan Li



PhD in Composition

30<sup>th</sup> August 2019

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## Abstract

My research reflects Sichuan traditional and folk culture through the composition of eight original works: *Shi* for String Orchestra; *Qin Song* for flute, piano, violin and cello; *Armour Dance* for a large ensemble; *Ink and Colour* for clarinet, cello and piano; *Yi* suite for a large ensemble; *Lost and Renewed* for string quintet; *Silhouette* for prepared piano; *Impression of Sichuan Drama* for soprano and two percussionists.

These works are presented through musical scores, one recording (*Yi*) and a written commentary. The commentary accompanying this portfolio of new compositions begins by drawing and translating tone colour from a fundamental element: *yin qiang* - a concept of single tone - in Sichuan classical and traditional music, influenced by Chou Wen-Chung and Isang Yun and their concepts, towards the creation of timbral structures (with my own work). Through exploring Sichuan traditions, including the music of Tan Dun and Chen Yi, I utilise the characteristics of Sichuan folk customs, reimagined through contemporary compositional practice, including contemporary performing techniques and styles, in order to explore the balance of sonority when combining Chinese traditional instruments with Western forces. Inspired by the different approaches and musical ideas of Unsuk Chin, Ge Gan-Ru, and John Cage, my compositions were gradually created by a broader thinking, not only focusing on sound balance, but also exploring tone colours through the extension of sound layers.

This commentary reveals the process of my influences, creative approaches and aesthetics on a variety of themes within Sichuan traditions of music and folk customs. Finally, it concludes with some ideas and experiences for further research including working with performers, artists and places.

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## 1. Shi

The title *Shi* is a concept in Chinese literature and it has various meanings when combined with the other words. In my composition, *Shi* is a reference to the concept of 'Single tones as musical entities' and a hint at my musical inspiration and thoughts in developing the composition process of tone structure.

Chou Wen-Chung (an American-Chinese composer) writes:

Each single tone or aggregate of tones is a musical entity in itself and a living spark of expression as long as it lasts. Therefore, it was also believed that the meaning in music lies intrinsically in the tones themselves, that maximum expressiveness can be derived from a succession of tones without resorting to extraneous procedures.<sup>1</sup>

His view of the single tone results from his intensive study of the ideology and notation of the instrument *qin* (*zither*), an integral contribution to high art traditional Chinese court music. In *Yu Ko* ('*Song of the Fisherman*'), Chou applies a transcription of an ancient *qin* music for a Western ensemble, translating the notations (pitch, timbre and texture) by advanced techniques. For example, each single tone is to be executed with perfect precision with respect to both inflections of pitches and articulations in the *qin*'s music. So, the amount of pressure, pizzicato angle and the distance of glide used to the strings, the duration of breath and varied

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<sup>1</sup> E.Schwartz and B.Childs, *Contemporary composers on contemporary music*, New York, Holt, Rinehart and Winston, 1967, p.31.

vibrato used to the woodwind, and others are shown in the trombones, piano and percussion using similar ways to make timbre changes by borrowing the *qin*'s performance techniques.

Also, Chou's view of the single tone arises from Confucian and traditional Eastern philosophy, with similarities to Isang Yun<sup>2</sup> (a Korean-born composer based in Germany). Isang Yun adapts the concept of single tone to show his 'Hauptklang' technique, which he describes below:

Every tone is exposed to transformation from the initial stages of action to the dying away. It is furnished with ornamentation, appoggiatura, oscillations, glissandi and dynamic variations. Above all the natural vibration of every tone is consciously set up as the means of expression.<sup>3</sup>

*Bara* is Yun's first mature orchestral work, which not only merges the twelve-tone technique with Korean musical tradition, but also expands and develops his 'Hauptklang' from Hauptton technique<sup>4</sup>. Yun purses the dramaturgy in the second part (*Andante – Poco piu mosso – Andante*): he blurs the clear main tones with successive parts – entries and melismatic developments to the main tone – and

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<sup>2</sup> Yun gained a grounding in Eastern thought, studying Confucianism, Taoism and the Chinese classics beginning at the age of five. Taoist mysticism had a profound effect on Yun, and he was later to claim that over 70% of his compositions were inspired by this influence.

<sup>3</sup> A. Westby, *Eastern and Western Sounds Combined: Korean Composer Yun Isang*, [website], 2018, <https://www.lapl.org/collections-resources/blogs/lapl/korean-composer-yun-isang>, (accessed 10 August 2018).

<sup>4</sup> "The fundamental element of my compositions is, to put it concretely, an individual tone (Einzelton). A countless number of variant possibilities in here in an individual tone, to which surrounding elements such as appoggiatura, vibrato, accent, after notes and other ornamentations belong, in order to establish the foundation of the composition. I call this individual tone a main tone (Hauptton)." (Song, Bang-song. "Korean Music and Instrument" Seoul, Korea: National Classical Music Institute, 1973. p.35)

dramatises the contrasting sound layers by having the timpani played with the hard-wooden drumsticks.

In other words, Chou and Yun both emphasise that the single tone as an important component in Eastern Asian classical music is full of life, which is embellished and developed.<sup>5</sup> In this context, I am more interested in composers who use structure to shape and give balance to the music by the features of harmony, repeated motifs and themes; although in terms of structure, Chou and Yun have their own perspectives. In the concept of single tone(s) or individual tone(s), Chou highlights the structural significance of pitch inflection or deviation which is as much an integral part of music as the tonal characteristic, indicating its structural implication;<sup>6</sup> Yun points out that a main tone either repeats or fades into the next tone with less harmonic function in Korean classical music and his compositions grow out of elaborately-decorated single tones. Rather than function of deviation or inflection, Yun focuses on the conception of balance influenced by Taoist thought.<sup>7</sup>

Contrasting with the above two composers, my work presents my own search for unique and elaborate timbres and explores the wider relationship of tones, dynamics and structures through the starting point 'yin' and 'yin qiang',<sup>8</sup> although they can

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<sup>5</sup> The process of a single tone emerging and disappearing has a pliable movement, which can also appear in various shapes and sounds such as vibratos or glissandi; then, the single tone is already a complete cosmos. Thus, a single tone is full of life which is embellished and developed. (K. Jeongmee, 'Musical Syncretism in Isang Yun's Gasa', in U.E.Yayoi (ed.) and L.Frederick (ed.), *Locating East Asia in Western Art Music*, Middletown, Wesleyan University Press, 2004, p.168.)

<sup>6</sup> In 'Single Tones as Musical Entities', Chou particularly emphasises the inflections or deviations have always been treated as ornamentations without consideration of their compositional functions by Western composers.

<sup>7</sup> Yun compared the treatment of individual tones to writing, saying, 'If a note in Western music is a straight line drawn by a pen, Eastern Asian music is drawn with a thickly curved line by a writing brush.' According to Yun, a brush stroke in traditional Asian calligraphy expresses the complimentary forces of yin/yang in Taoist thought.

<sup>8</sup> Generally, 'Yin' can be a single note as the smallest element in music, but it has a different meaning

connect with each single tone(s) to expand musical texture. My music is also sketched through polyphonic writing, advanced techniques and dramatic dynamics to reveal various and expressive tone colour.

Although Chou presents his personal idea about polyphonic structure:

It is generally acknowledged now that the West, in its preoccupation with polyphonic writing, has more or less ignored these particular aspects in music which the East has remained master: variable tunings, melodic types and modes, rhythmic modes and patters, the self-sufficiency of melodies rich with organic ornamentation, the independence enjoyed by individual tones and their timbres, the improvisatory freedom accorded performers, and the state of mind associated with the execution of details.<sup>9</sup>

Conversely, my personal instinct applies a polyphonic style of writing against the static vertical notion of heterophony, in a metaphorical sense, expanding the sound intensity and volume like the Chinese calligraphy expresses. In this context, my composition seeks to expand a timbral structure vertically through the different layers of sound effects, employing a less strict polyphonic texture, to create varied subtle timbres horizontally through pitch inflections (microtonal notes and un-pitched notes), hinting at the relationship between the elements of 'Yin' and 'Yin Qiang'. Historically,

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in Chinese traditional music. 'Yin' does not exist without 'Qiang' in Chinese traditional musical theory and repertoires. In European traditional music, the single note ('Yin') can be considered as a pitch with concept of straight line; contrarily, 'Yin Qiang' not only contains a pitch, but also presents a changeable process regarding pitch, dynamic and tone colour, hinting at a concept of curve line in Chinese traditional music. (Q.Shen, 'A Study of Yin Qiang', *Beijing: Journal of the Central Conservatory*, vol. 4, 1982, p.14.)

<sup>9</sup> C.W.Chung, *East and West, Old and New*, [website], <https://chouwenchung.org/writing/excerpts-from-east-and-west-old-and-new/>, (accessed 10 June 2015).



‘Yin Qiang’ in Sichuan traditional repertoires expresses the characteristics of Chinese art structuralism and aesthetics and it comprises the single tone and chords (based on major or minor 2<sup>nd</sup>). Consequently, at the beginning, the cellos attempt to create different timbres based on the note E by advanced techniques and then extend the idea of single tone(s) to other strings by building and expanding timbral gestures and textures.



**Figure 1:** The elements of ‘yin’ and ‘yin qiang’ come from an idea of single tone(s) and their inflections.

Horizontally, the textural patterns in different layers contain varied tone colours (pitch inflections) such as pizzicatos, glissandos, vibratos, etc. through applying the advanced techniques; structurally, *Shi* seeks to present a contrasting sound combining various textures creating dimension and space, and the idea of timbre-structure comes from chanting at Taoist temples in Sichuan.<sup>10</sup>

<sup>10</sup> The Taoist chanting includes two main forms – Yin tone and Yang tone, which creates a contrasting sound by female and male; it also responds to god in Taoist rituals - Yin tones are usually performed at outer temples and chanted more melodically than Yang tunes to inspire the populace in their beliefs. So, I built a contrasted sound and expanded the texture to create a timbral structure indicating the dimension and space of sound effects.

The image displays a page of musical notation for a string ensemble, specifically measures 37 through 44. The staves are arranged vertically, with Violins I and II at the top, followed by Violas, Cellos, and Double Basses at the bottom. The notation is complex, featuring various rhythmic patterns, dynamic markings (f, mf, pp, ff, p, mp), and performance techniques such as 'div.' (divisi), 'tutti', 'pizz.' (pizzicato), and 'arco' (arco). The music is in 4/4 time. The notation includes many slurs, ties, and accents, indicating a high level of technical difficulty and expressive range. The dynamics range from fortissimo (ff) to pianissimo (pp), with many passages marked with 'f' (forte) and 'p' (piano). The performance techniques include 'div.' (divisi), 'tutti', 'pizz.' (pizzicato), and 'arco' (arco). The notation is written in a standard musical notation style, with notes, rests, and other symbols clearly visible.

**Figure 1.2:** The different textural patterns including rhythmic patterns and advanced performing techniques to create the varied timbres.

**Figure 1.3:** The polyphonic texture to expand sound structure through adding different instrumental/musical layers.

This work displays my intention to explore the Sichuan (Chinese) traditional resource in musical expression afforded by the application of pitch inflections, timbres, dynamics and structures and gives rise to several ideas that are further explored in some later pieces (such as *Qin Song*, *Ink and Colour*, *Lost and Renewed* and *Silhouette*), written for my research project.

## 2. *Qin Song*

In 2014, I was commissioned by Red Note Ensemble to write *Qin Song* for flute, violin, cello and piano. Following this, *Qin Song* is the second piece to extend the concept of 'single tone(s)' and focus on timbre and sound colour exploration; the work attempts to combine the technique of playing on a Chinese traditional instrument and apply it to Western instruments and discover more refreshing sounds and timbres.

As a composer, I have to find thematic materials when starting to sketch a work. Fortunately, I have internalised the cultural background and spoken language to such an extent as to use Chinese folk or traditional compositional materials as processes within my music. However, my pieces are usually written for Western instruments because I am trained in piano and Western musical theory. In my Masters (MMus) study, I wanted to write a piece incorporating Chinese instruments and a Western orchestra, to broaden my compositional palette, merging with more new colours. Personally speaking, I felt very embarrassed to have relatively little knowledge about Chinese traditional instruments, such as the exact techniques and tuning systems. I began to recognise the materials' incompatibility when working at Sichuan Normal University as a dance accompanist. During that time from 2009 to 2010, I worked with Chinese classical and traditional dancers and arranged a lot of folk songs for piano (as their training music). This was intended to emphasise the blending of Chinese folk melodies and Western harmonies over the specific characteristics of the original tuning.<sup>11</sup> Although this piece *Qin Song* is only written

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<sup>11</sup> Chou Wen-Chung accomplished a great deal in terms of mastering compositional techniques. He

for Western instruments, I kept the idea (the combination of Chinese instruments and a Western Ensemble) and applied it in another work – *Yi* within my portfolio.

Therefore, following on from my experience at the Sichuan Normal University, I began to search for a deeper understanding of Sichuan culture and music, and to learn to play the instrument *qin*. As a most characteristic traditional ritual instrument, it has been used to indicate the articulation and timbre of a single tone or a series of tones by more than one thousand fingering techniques with or without tablature. The music of the *qin* can be categorised as three distinctively different sounds: *san yin* (scattered sound), *fan yin* (harmonics) and *an yin* (stopped sound).<sup>12</sup>

Correspondingly, the chamber group (the flute, violin, cello and piano) can imitate and adopt the techniques of the *qin*, and work with the advanced technique, structure and texture to produce ethnic instrumental sounds. Similarly, the Chinese female composer Chen Yi, she also finds resemblances between Western and Chinese instrumental sounds. For example, her work 'Sound of the Five' for cello and string quartet is claimed as a piece in which the distinctive sounds of Chinese instruments are filtered through a Western post-tonal sensibility.<sup>13</sup>

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showed his Chinese-flavoured fugues to his teacher who simply asked him the reason for doing so and received no answer. Then, Chou realised that grafting the pentatonic mode onto a fugue, which had been developed in the heptatonic and triadic tradition, was like putting Chinese words into Bach's mouth. The simple juxtaposition of Chinese traditional melody and Western harmony has been commonly practiced by Chinese composers since at the beginning of 20<sup>th</sup> century. (P.Chang, 'Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The Concepts of Syncretism Revisited', *Asian Music*, Vol.32, no.2, 2001, p.93.)

<sup>12</sup> P.Guo, *Guqin Cong Tan*, Jinan, Shandong Book Press, 2015 p.112.

<sup>13</sup> Chen Yi explained that her goal was to find the similarities when she wrote a piece like this for Western instruments. The *erhu*, for example, she imagined was just a vertical violin. Once established, she created techniques where one instrument could imitate another. (cited in de Clef Pineiro, 2001) (K.K.Koay, *The Kaleidoscope of Women's Sounds in Music of the Late 20<sup>th</sup> and Early 21<sup>st</sup> Centuries*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2015, p.78.)

Meanwhile, I tried to learn to play the *qin* and interpret the meaning of *qin* music while listening to the recordings such as the classic repertoires *High Mountain* and *Flowing Water*.<sup>14</sup> At the same time, Dr Cheng Yu gave me guidance about the fingering notations and performing techniques and explained the expression or articulation linking with Chinese literature and history.<sup>15</sup> She is a professional Chinese instrumental performer playing the *pipa* and *guqin* and founded a UK-Chinese Ensemble based at the School of Oriental and African Studies (SOAS), University of London.<sup>16</sup> While in this role, she invited me to write a new music combining with Chinese traditional instruments. *Yi* is the only one piece in my portfolio working with both Chinese instruments and Western instruments and premiered at Royal Conservatoire of Scotland in 2016; I will discuss this piece further in a later chapter.

According to the distinctive sounds of the *qin*, to design a structure that makes use of timbres and textures, my main idea is that of how to utilise and translate *qin*'s performing techniques into the Western chamber group by the advanced techniques, to create more refreshing sounds and extend the timbral-structure through building the contrasted textures. Therefore, at the beginning of *Qin Song*, the flute and piano imitate *san yin* (scattered sound) from the *qin* by advanced techniques to create a

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<sup>14</sup> *High Mountain and Flowing Water* as the classic repertoires derives from the spring and autumn period (approx. 8<sup>th</sup> century BC); they absorb the 'Shu' style which is described literally as restlessly fast and unstrained due to the concept of 'single tone' and are prevalent in the Sichuan region.

<sup>15</sup> Similarly, when Chou tried to learn to play the *qin*, he recalled this experience: It is probably the most complex notation in the whole world, because it is not just tablature, but it also tells you how to articulate the string, how to modify the pitch, the kind of vibrato you should use or not use, and the type of glissando. (P.Chang, 'Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The Concepts of Syncretism Revisited', *Asian Music*, Vol.32, no.2, 2001, p.101.)

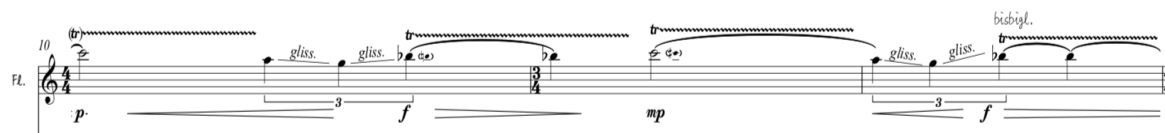
<sup>16</sup> Dr Cheng Yu is an internationally renowned *pipa* and *guqin* virtuoso. She holds PhD degree from the SOAS, University of London. Since 1990, she has been based in London and currently researches and teaches the *pipa* and *guqin* at SOAS. Also, she is founder of the UK-Chinese Music Ensemble and London Youlan Qin Society. Not only does she master and perform traditional music, but also seeks to develop and explore the Chinese sound world in the West.

short sound while the violin and cello create two different sounds – pizzicato and harmonic tremolo that are both borrowed from the *qin*'s *fan yin* (harmonics) and *an yin* (stopped sound). At the same time, each instrument extends its texture and sound colour based on note C; although the note C is shown in different register and timbre, it implies the idea of 'single tone'.

The musical score for Figure 2.1 is divided into four staves: Flute, Violin, Violoncello, and Piano. The Flute part features a melodic line with trills (TR) and dynamic markings like *sfz* and *sf*. The Violin and Violoncello parts play a rhythmic pattern of eighth notes, with the Violin using *pizz.* (pizzicato) and *arco* (arco) techniques, and the Violoncello using *pizz.* and *arco*. The Piano part is marked 'Ethereal and Hollow' and includes instructions like '(inside piano) pizz. by fingertip' and 'muted slightly with L.H. inside piano'. The score is in 4/4 time and includes various performance instructions and dynamics.

**Figure 2.1:** The scattered sound is created in the piano and flute while two strings alternatively produce the sounds of harmonics and stopped, to form a contrasted texture and timbre.

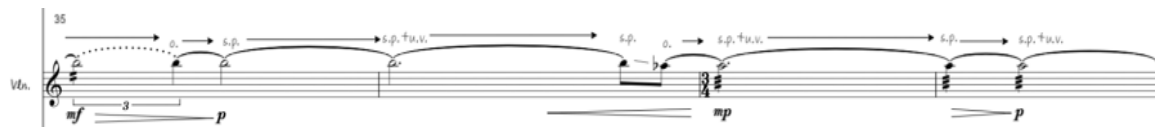
Then, to develop the idea of contrasting sounds, there are generally three types of texture throughout the whole piece to create various timbres by advanced techniques; each type of texture gradually develops and switches to the different instruments, to make the contrasting structures and textures.



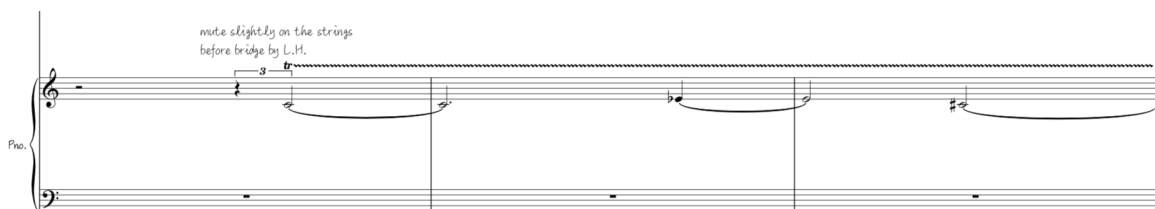
(The texture of flute);



(The texture of cello);



(The texture of violin);



(The texture of piano).

**Figure 2.2:** The first type of textures is tremolos with different colours; it is shown from the flute and switched to violin, cello and piano.



(The texture of violin);



(The texture of piano);





(The texture of flute).

**Figure 2.3:** Borrowed from scattered sound of the *qin*, the second type of textures creates the pizzicatos and a series of short notes that applies the advanced techniques to extend timbres.

**Figure 2.4:** The combination of textures as the third type including tremolos, pizzicatos, harmonics and short notes creates a rhythmic texture with various timbres.

Finally, to extend the structure, I created a contrasted fragment through changing the textures and timbres. The texture from bars 76-92 as an example shows a fast, short fragment, and then the gesture changes from bar 94 creating a continued texture incorporating tremolos, trills and glissandos. When trying to learn traditional Chinese instruments and musical genres, I began to formulate how to connect Western musical techniques and traditional Chinese music culture.



Then,



**Figure 2.5:** Each instrument imitates the *san yin* (scattered sound, as shown at top) from the *qin*, to create a new sound effect; then (directly above), the texture changes from a short fragment to a sustained one, to form a contrasting sound and structure.

Through study of the Chinese traditional instrument, Chinese literature and musical genre, this experience leads me to compose new works for a collaboration between Chinese traditional instruments and Western instruments involving Sichuan folk culture.

### 3.Armour Dance

*Armour Dance* develops, on a larger scale, the idea of timbral structure that I used in the first two pieces in my portfolio.<sup>17</sup> Through studying Sichuan folk culture, including historical background, music and dance, I wanted to write for larger forces than *Shi* and *Qin Song*,<sup>18</sup> that could reveal a deeper understanding of my culture and rethink the Chinese (Sichuan) aesthetic values, such as the principles and views in Chinese visual arts.

This piece is influenced by Chen Yi and her *Tibetan Tunes* for violin, cello and piano that employs old Tibetan folk songs and extends new pitch relationships with dissonant intervals derived from serialism. Her music creates a soundscape that alludes not only to Western music, but also to Chinese musical sound colours and traditions. She remarked that,

I compose in my most natural language, from my heart, I am glad that my music is in a unique language, and it does reflect my cultural background, and most distinctly my Chinese origins. I think I am doing it consciously and unconsciously, after all, it is hard to change your background and your taste intentionally (cited in de Clef Pineiro, 2001.)<sup>19</sup>

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<sup>17</sup> The pieces of *Shi* and *Qin Song*, concentrated on exploring timbres and sonorities and applied an idea of 'single tone'; they created a contrasting sound and extended the texture and structure through the advanced techniques, reflecting Chinese (Sichuan) musical characteristic and aesthetic.

<sup>18</sup> After the creation of the first two pieces, I was aware that I tended to explore and adopt Sichuan folk elements which is very close to my life in Sichuan region. So, *Armour Dance* and *Yi* both utilised the folk musical and cultural elements working with Western instruments and structure.

<sup>19</sup> Chen Yi explained that although her piece (*Tibetan Tunes*) was written for Western instruments, because she was trained this way, she still has the cultural background and the language imprinted so that her music makes a unique sound. K.K.Koay, *The Kaleidoscope of Women's Sounds in Music of the Late 20<sup>th</sup> and Early 21<sup>st</sup> Centuries*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2015, p.76.

Moreover, other Asian composers, Tan Dun and Isang Yun, also explore their own cultural roots – Chinese folk traditions (particularly Hunan culture) and South Korean traditions respectively, to re-sketch (or re-arrange) new music. For example, *Nu Shu: The Secret Songs of Women* for multimedia and orchestra by Tan Dun quotes the ancient feminine sounds (a disappearing language with a long vocal tradition) derived from his field recording, creating a new musical form from the Nu Shu tradition (originally whispered in corridors and hidden on fans). The music navigates new boundaries of place, time, and culture combining the fields of anthropology, musicology and history. The composition *Namo* for three sopranos and orchestra by Isang Yun draws inspiration from the singing style of Korean shamans – each singer accompanies herself with a chwago drum (a Korea barrel drum, suspended in a wooden frame) against a traditional Western orchestration. Although these musical works involve the composers' cultural elements, such as folk traditions, religions and Eastern philosophies, they depict their ideas and take approaches from different backgrounds and aesthetics, combining with the contemporary Western idiom.

In this context, I tended to explore and adopt folk musical elements and cultures which are very closed to my life in the Sichuan region and impress me strongly. *Ka Si Da Wen* was the result of my attending a dance theatre sharing the folk custom of Qiang minority and I was amazed by the energetic dancing, drumming and minor-tone singing. The *Ka Si Da Wen* presents one of the oldest dances and is strongly characteristic of the ritual and religion prevailing in the Qiang tribe. The dance includes the primitive singing and folk dancing between women and warriors, and it expresses a sense of ceremonial atmosphere from calm to excited, or vice

versa throughout the whole activity.<sup>20</sup> Therefore, my work *Armour Dance* employs the ritual structure derived from the *Qiang* minority's traditional customs, describing four successive events with the different themes.<sup>21</sup> I used a narrative approach to create the dramatic sounds and thematic movements, and applied the multiple layers of material, various sonorities, and contrasting textures to present musical gestures of static and dynamic.<sup>22</sup>

In terms of exploration of timbre or sonority, the way in which I produce a series of percussive sounds is inspired by Tan Dun's *Nu Shu*. In the 10<sup>th</sup> movement (*Grandmother's Echo*), Tan Dun skilfully creates a percussive sound in the strings by advanced techniques like pizzicato and tapping on the strings, and develops a conversation with the harp and recording. In this way, borrowed from ritual materials – warriors' murmur and dance – in the second movement, strings create a percussive timbre with and without pitches while brass players produce an abstract (unpitched) sound effect to increase and extend different layers of timbres, blending the contemporary practice. Meanwhile, the musical structure is also developed and expanded through adding various musical sounds.

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<sup>20</sup> *Ka Si Da Wen* (i.e. *Armour Dance*) is Qiang's language, and has been prevalent in the valley of Heishui River before the Tang dynasty, in the Sichuan province; it was a part of sacrificial ceremony of the ancient nomadic and hunting-based Qiang tribe, performed by ancient local warriors praying for victory and luck. In the Heishui dialect, 'Ka Si Da' literally means 'armour' or 'loricae', with 'Wen' meaning 'to wear'; the minorities wear armour when singing and dancing. Nowadays, the '*Ka Si Da Wen*' as a ritual custom (festivals, celebrations, weddings as well as funerals) penetrates Qiang minority's daily life. (L.W.Ji and J.R.Qiu, *The History of Minorities Dance*, Beijing: Minority Press, 1991, p.269).

<sup>21</sup> *Armour Dance* captures the characteristics of *Ka Si Da Wen* that is a traditional ritual event consisting of pray, singing, hunting and celebrating, and expresses a sense of spiritual communication among women, warriors, and Gods through the conversation between music and dance.

<sup>22</sup> This piece consists of four themes drawn from a ritual custom; it explores musical sounds including the timbre and sonority and expands musical structure by building on 11 instrumental players. The way in which I control materials has been more complicated than the previous two pieces in my portfolio.



And,



**Figure 3.1:** In the second movement, strings create a percussive sound by performing techniques and rhythmic textures such as playing pizzicatos and tapping different parts of instruments – on the body or strings.



**Figure 3.2:** Brass players explore the musical gesture and extend the structure drawn from warriors' murmur, to make a contrasting sound with the strings.

Similarly, at the beginning of the third movement, each instrument employs a short, percussive sound with various colours through contemporary techniques, to create a powerful sonority, so it forms a rhythmic texture and structure. The ritual atmosphere is continued from the second movement. Therefore, to extend the idea of 'timbral - structure', the strings, woodwinds and brass instruments gradually create a series of fast, short chromatic notes which develops from the first movement while adding a short fragment of the sustained tremolos. Following this, the sprechstimme-like gesture without pitch is designed and presented in each instrument, to create a multiple sound layer, a contrasting sound effect and texture.

Musical score for measures 212 to 219. The score includes staves for Medium Chinese Crash Cymbals, Medium Chinese Gong, Tambourine, Slide Whistle, and Piano. The percussion instruments play a rhythmic pattern of eighth and sixteenth notes with dynamic markings *ff* and *mf*. The Piano part features a melody in the right hand with a *sempre* marking and a bass line with sustained chords.

(A percussive sound effect)

Then,

Musical score for measures 281 to 288. The score includes staves for Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). All three instruments play a short, fast staccato melody with dynamic markings *mp* and *ff*.

(A short, fast staccato sound)

And,

Musical score for measures 290 to 297. The score includes staves for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The strings play a short pizzicato (pizz.) sound with dynamic markings *mp* and *f*. The Violin and Viola parts also include arco (arco) markings and a *5* (quint) marking.

(A short pizzicato sound)



**Figure 3.3:** In the third movement, each instrument produces a short, percussive sound with the strong sonority of advanced techniques; the timbral-structure changes from a percussive sound to a staccato, chromatic rhythmic sound effect and extends from brass to other instruments such as the strings and woodwinds. This contrasting sound and texture develops from the second movement and throughout the whole third one.



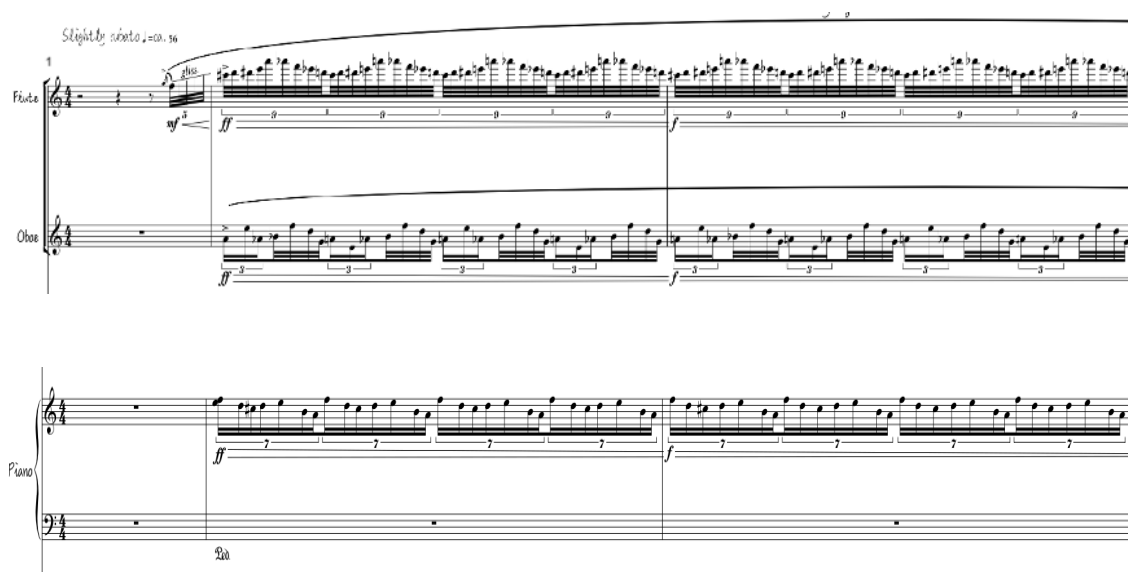
And,



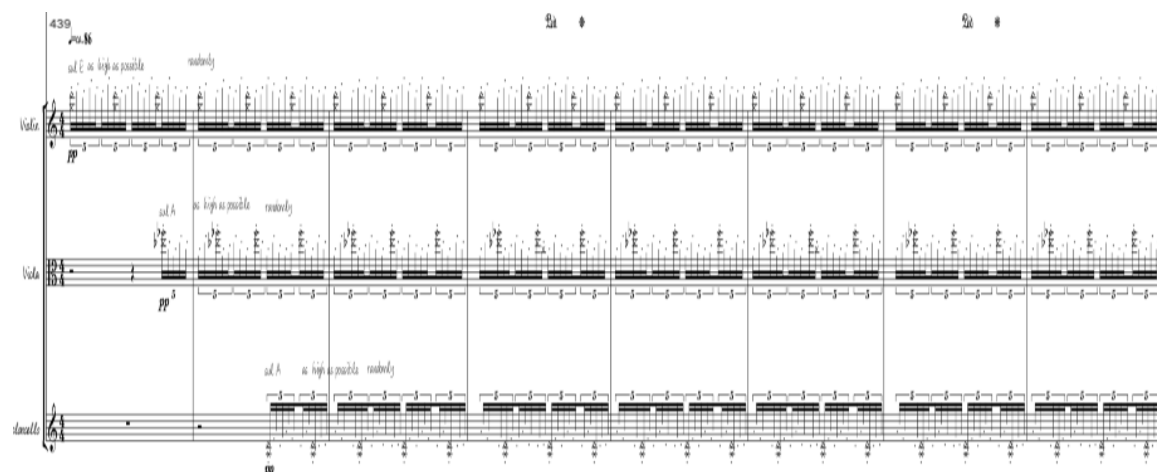
**Figure 3.4:** The instrumental players create the sprechstimme-like gesture without pitch through linking with a sustained sound and percussive sound, to extend the structure and create multiple sound layers throughout the third movement.

The last movement – *Celebration* – presents a scene of warriors' glorious return. Qiang people dance and sing the folk songs again. Correspondingly, the strings

create a series of fast, staccato triplet of harmonics which is borrowing the texture from the first movement while the woodwinds and brass instruments create a sustained sound effect. Gradually, the textures of a short, fast staccatos and a percussive sound are re-presented again while the instrumental players add voices, to extend a structure, timbre and sonority.



(The texture in the first movement)



(The texture in the fourth movement)

Figure 3.5 The strings create a series of staccato, harmonics; it is borrowed from the first movement and develops a different sound colour.

462

Vln. *ff*

Vla. *ff*

Vc. *ff*

(A series of short, chromatic notes in the strings)

470 *Al.*

Ob. *f*

Pno. *f*

(The texture extends to the woodwinds and piano)

**Figure 3.6:** The texture of staccato harmonics changes to a series of short, chromatic notes; then it extends from the strings to woodwinds and piano.

494

Tbn. *ha i ha i ha ha i ha i ha i ha i ha i ha i*

Cym. *ha i ha i ha ha i ha i ha i ha i ha i ha i*

And,



**Figure 3.7:** The instrumental players add voices, imitating the gesture from the ritual event, to extend the sound layers. This texture develops from the second and third movements.

*Armour Dance* still keeps the ritual ceremony with four different themes; historically, the rituals of ‘praying’ and ‘singing’ in *Ka Si Da Wen* have a close connection, so there is no gap between the first two movements in my music.

Overall, I create the contrasting sound effects, texture and structure to reflect the old ritual singing and dancing living in contemporary society; I strive to compose new music while hinting at a sense of traditional, folk culture. As Chen Yi explains in her music: ‘If the music is unique and fresh, its gripping and compelling qualities will provide an inspiring experience to share with my audience’.<sup>23</sup> Similarly, my next

<sup>23</sup> Chen Yi likes to absorb all useful elements to get her imagination going for composing; she not only explores new musical elements, but also adopts old and traditional cultural elements. Chen Yi just wants to present something of a challenge to regular classical music ears. (K.K.Koay, *The Kaleidoscope of Women’s Sounds in Music of the Late 20<sup>th</sup> and Early 21<sup>st</sup> Centuries*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2015, p.78.)

piece *Yi*, also written for large forces borrowed the folk musical and cultural elements from the Yi minority in Sichuan region. I would rise to my challenge – working with Chinese traditional instrumental players and discussing the performing issues like performing techniques, notation – to present a new musical structure and form of performing collaboration.

## 4.Yi

In 2015, I firstly began to work with Dr Cheng Yu and arranged Chinese folk tunes for her UK-Chinese Ensemble. I learned the traditional repertoires and performing techniques within Chinese context from her; for instance, I received a guidance and advice regarding the Chinese traditional instrument *guqin*, when working with the piece ‘*Qin Song*’ in my portfolio. Cheng Yu shared her experience, understanding with me when working with different musical background musicians.<sup>24</sup> We worked together on new piece combining different cultural elements and sources rather than simple arrangements.<sup>25</sup>

Following this, I did research for a deeper understanding, exploring my own culture and looking back at my musical inspiration; I quickly decided to absorb the cultural elements of Yi minority to get my imagination going for composing.<sup>26</sup> I have striven to compose new music that explores or adopts new musical elements, presenting them in my own musical ways. However, it is still a challenge to utilise my cultural resources in creating the kind of music which rests on my training in Western musical theory, and merges with my own manner, experience and understanding of different musical cultures. In other words, an important consideration of this work is interplay between layers of sounds that are manipulated by timbral extension, linear

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<sup>24</sup> Dr Cheng Yu as a Chinese traditional instrumental virtuoso has a rich performing experience involving in classical, traditional music and contemporary music; She worked with various musicians such as pianist Lang Lang, cellist Matthew Barley and composers like Tan Dun, Zhou Long, Philip Glass, Peter Wiegold and Gabriel Prokofiev.

<sup>25</sup> Coincidentally, we both preferred to create new compositions blending traditional context than simply juxtaposing the folk tune and Western harmonies which has not been a new concept of cultural syncretism since 1930s.

<sup>26</sup> I stayed with the Yi ethnic group for two weeks in my college field trip; I was amazed by the exciting drumming and the energetic dancing throughout their folk culture. Liangshan Yi people keep their ancient language, old lifestyle and traditional events well. I recorded some of their old songs, dance and customs and arranged the folk tunes for piano works.

elaboration and sonority.<sup>27</sup> So, I initially discussed with Dr Cheng Yu about the traditional performing techniques, notations within the contemporary musical genre and listened to different music by Asian composers with a multi-cultural background. Through study of their works, I was impressed by their different views, concepts and composing approaches. In terms of Asian composers with multi-cultural backgrounds, on one side, Tan Dun deliberately applies Hunan folk elements (e.g. the primitive folk songs, traditional instruments or folklore), combining this with Western orchestra and multimedia to present a conversation between old and new such as the *'Map'* and *'NuShu'*. Chen Yi and Isang Yun combine traditional folk materials with familiar forms of Western music to present a unique style, and most of their work is naturally created for Western instruments due to their Western musical training, like the *'Ancient Dances'* and *'Bara'* by Chen Yi and Isang Yun respectively. On the other side, Japanese composer Toru Takemitsu doesn't try to merge the Japanese and Western sounds but to display them in the way of juxtaposition in his *'November Steps'* and he prefers to emphasise the differences between the two traditions rather than blending them. Alongside this, I am influenced by Korean composer Unsuk Chin and her approach. In her music, it is very hard to find any traditional clues, like her own influence explanation,

Musical influences can come from very different sources, both from the whole Western tradition but also from non-European traditional musical cultures. We live in a global world and I think it is crucial to try to think outside of the box as much as possible and to have the openness to let something foreign and new

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<sup>27</sup> It is important to consider the way of sound layers between different cultural instruments in which are created and controlled through juxtaposition, linear elaboration, and alternation between rhythmic static and activity, as well as textural density and thinness.

influence oneself. Even if one is rooted in a certain culture, it only develops further with such a kind of interaction.<sup>28</sup>

Following her own sense, in her Sheng concerto, it combines Chinese traditional instrument Sheng and Western orchestra, but the sound can be rarely found any Chinese or Korean clues as she gave a new dimension to the traditional instrument. Therefore, I am inspired by Unsuk Chin's view above, and other composers' approaches to broaden my mind and extend my musical approach.

In composing this work, I presented a different structure and a distinctive sound involving an unusual instrumental combination, to connect my musical manner and tradition. I am very interested in the sound, structure and form, which shapes my approach to write music. I did some research on the Chinese traditional instruments and their traditional repertoires - pipa, dizi, erhu, yangqin - and sketched my structural idea on score, and then I began to work with traditional performers. Influenced by Tan Dun's work '*The Map*', the structure of *Yi* including four movements and each theme, to a large extent, is created by the duo of a Chinese traditional instrument and a Western instrument drawn from the Yi minority's custom.<sup>29</sup> In this way, consisting of attractive sections in the different lengths, *Yi*

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<sup>28</sup> J.Nguyen, *Unsuk Chin: Composer with An Independent Mind*, [website], 2018, , <https://www.limelightmagazine.com.au/features/unsuk-chin-composer-with-an-independent-mind/> (accessed 10 June 2018).

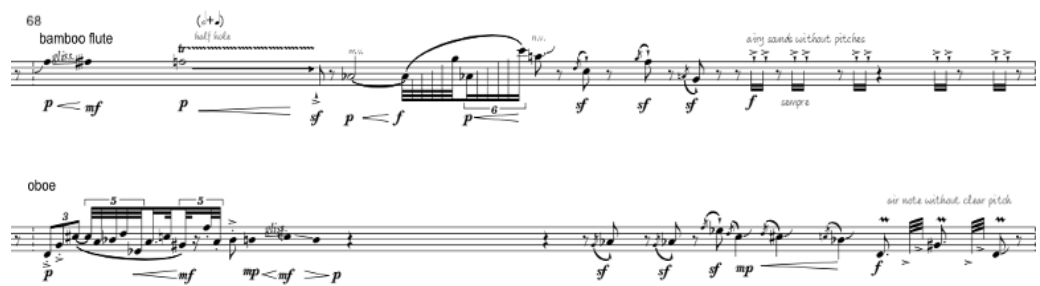
<sup>29</sup> *The Map* is a multi-media concerto grosso. The structure and musical textures are designed to create antiphonal music by counterpointing between the cello solo and video, orchestra and video, solo and ensemble, text and sound. So, influenced by it, the contrasting sound effect and structure in *Yi* are employed by several conversations between the duos and a large force, to create a narrative music. (D.Tan, *The Map: Concerto for Cello, Video and Orchestra*, [website], 2004, <http://tandun.com/composition/the-map-concerto-for-cello-video-and-orchestra/>, accessed 7 August 2015).



presents an unusual structure combining the large forces and duos, creating a narrative music. On one side, I worked with traditional players, folk songs and cultural elements in each theme and focused on timbre/sound-colour exploration, creating a cultural conversation and responding to the Yi's customs. To work the different timbres for a cultural conversation, I dramatically revealed and developed the characteristics of the different cultural instruments by elaborate performing techniques, gestures and improvising textures. Expectedly, performers and I confronted the different challenges - collaboration and transcription separately. For instance, the traditional instrumental player learned from the traditional notations, so I made two different copies accompanying with different types of notations to both traditional and Western instrumental players and explained the performing techniques, tone colours and gestures as the important components, to create the noise and organic sounds, and capture varied moods and atmospheres of the folk customs. In each instrumental conversation, I deliberately designed the texture, gesture and sound colour, but the emotional reaction is an essential character for the traditional instrumental players, which implies performers' profound understanding of contexts and personal techniques, through the improvisation or cadenza. I wrote a cadenza in duos borrowed from the structure of Chinese classic and traditional repertoires, to implicitly express the different musical characters and my approach.



And



**Figure 4.1:** In the movement of Girls' Ceremony, originally it is a mother's sad song. It describes that her daughter should be independent and leave home when turning to 16 years old. The bamboo flute and the oboe create a conversation: the bamboo flute presents a contrasting texture with various sound colours (the chromatic gesture), the sustained tremolos with glissandos, and the short jump notes. Then the oboe responds to the different timbres and tone colours.



**Figure 4.2:** Jump Moon is a traditional Yi minority's custom; young people get together to make friends or find beloved one through the dance every year. So, the guitar and pipa can share some similar performing techniques to create the powerful chords, organic sounds through striking instrumental body and various subtle tone colours, to reflect atmosphere of the Yi's folk event.

289  
pizz with fingertip

yangqin

lightly touch fret  
by L.H. to make a mute sound

296  
bow

marimba

311  
glissing by  
sticks tails

yangqin

pizz

sticks

repeat with any oders

312  
repeat with any oders

marimba

repeat with any oders

**Figure 4.3:** Torch Dance is a large folk activity held every summer to sacrifice their ancestors. In this movement, yangqin and marimba applies three types of sound layers to extend the structure.



And,



**Figure 4.4:** In the last theme, the erhu creates a melodic line based on the notes D, E, G drawn from a pentatonic scale. The cello imitates the timbre from erhu and gives a response. There is a cadenza in the erhu part to express the dramatic sound with profound emotion, while the cello quietly creates an echo to react to the erhu.

Contrastingly, influenced by Unsuk Chin with her distinctive views, I abandoned my earlier idea of seeking a solution about balance in a large ensemble such as a Western orchestra, purely blending, combining, and mixing incongruent cultural materials, but dramatically and dynamically extended the subtle timbre/tone colour.<sup>30</sup> In this way, I created a contrasting sound effect throughout every ensemble movement; the traditional instruments worked with the Western ensemble together

<sup>30</sup> I did not force myself to pursue a sound balance like composing for Western large forces; I would rather to reveal my own musical manner by exploring of timbre, structure, form and gesture, like Unsuk Chin's description - we are living in the 21st century and we have to find a new language for the traditions. (J.Nguyen, *Unsuk Chin: Composer with An Independent Mind*, [website], 2018, <https://www.limelightmagazine.com.au/features/unsuk-chin-composer-with-an-independent-mind/>, accessed 10 June 2018).

smoothly to extend the timbral-structure by elaborate performing techniques and gestures .

The musical score is for a large ensemble and consists of the following parts and markings:

- B.Fl. (Bass Flute):** Starts at measure 40 with the instruction "only air". Dynamic marking: *f*.
- Ob. (Oboe):** Dynamic markings: *mp < sf* and *f*.
- Gtr. (Guitar):** Dynamic marking: *f*.
- P.Pa. (Percussion):** Dynamic marking: *f*.
- Y.Qin. (Yangqin):** Dynamic marking: *f*.
- Mar. (Maracas):** Dynamic marking: *f*.
- Perc. I (Percussion I):** Dynamic marking: *f*.
- Vln. (Violins):** Markings: *arco* and "sliding each note with any order, but no repeat the order". Dynamic marking: *f*.
- Vla. (Viola):** Markings: *arco* and "sliding each note with any order, but no repeat the order". Dynamic marking: *f*.
- Erh. (Erlin):** Markings: *arco* and "sliding each note with any order, but no repeat the order". Dynamic marking: *f*.
- Vc. (Violoncello):** Markings: "after the bridge", *arco*, "col legno striking on sound board", and "after the bridge". Dynamic markings: *sf* and *mp < sf*.

**Figure 4.5:** A large ensemble combining the different cultural instruments creates a contrasting sound and links to each duo, forming an unusual structure.

*Yi* was conceived as a response to the 2017 Plug Festival of new music regarding to the theme 'Cultural Encounters'; it was extended from the duos to a large ensemble and performed an unusual form with a clear connection between two different cultural elements. Alongside this, the collaboration with Dr Cheng Yu and her UK-Chinese Ensemble, is much more connected to our own experiences in the different musical contexts, knowledges, and genres. The piece also aims to explore refreshing and contrasting sounds.<sup>31</sup> Having recognised the incompatible nature of traditional Chinese music with the Western instruments, I focused on employing different compositional approaches in terms of form, pitch, rhythmic organisations and tone colour. In this piece, my work with UK-Chinese Ensemble has allowed me to deal with the differences and difficulties between two different cultural elements and instruments and open my mind to find my individual voice.

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<sup>31</sup> Although Dr Cheng Yu is a Chinese traditional instrumental virtuoso, she has a rich performing experience involving in classical, traditional music and contemporary music; She worked with various musicians such as pianist Lang Lang, cellist Matthew Barley and composers like Tan Dun, Zhou Long, Philip Glass and Gabriel Prokofiev. Oppositely, I am trained by Western classical music and familiar with Western instruments; most of my compositions work with chamber group or soloist, but I still have the cultural background. Therefore, we were both excited to work together to discuss the performing manner, techniques and stage structure.

## 5. Ink and Colour

I wrote an *'Ink and Colour'* which takes as a major source of inspiration works of the Chinese – French painter Zao Wou-Ki. In 2016, I first encountered his work at a retrospective at Galerie Nationale du Jeu de Paume in Paris, and I was personally moved. Zao Wou-Ki's compositions and aesthetics gave me a strong contrasting emotion: his line-drawing reminded me of Chinese brush and ink calligraphic form in which I was familiar with the oracle signs as his important elements penetrated by dark tone, such as his *'Paysage Dans La Lune'*; his use of colour revealed that he was strongly influenced by Western oil painting – creating a strong contrasting colour; I aim to create a similar effect in music.<sup>32</sup> I was encouraged by this exhibition to draw from my own Sichuan folk and traditional sources in my compositions; I found that Zao's extensive space writing and aesthetic concept expressed some of my own ideas about composition, and shed light on the compositional approach.<sup>33</sup>

There are several ways in which Zao's aesthetic ideas can be related to my work.

Firstly, one of the concerns of his aesthetic theory is the connection between

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<sup>32</sup> Paris was an inspiration for Zao, who had idolised Picasso in his formative years, which let his painting begin to shift towards abstraction. Subsequently, in New York Zao met the work of Abstract Expressionist painter Paul Klee, and in response, he began to develop a bolder style of working. As his works grew increasingly abstract during the 1960s, Zao began to move away from the detail-heavy style and capture the elemental power and drama of natural forces in sweeping brushstrokes. Zao's works became more vibrant and forceful while avoiding Chinese traditions (classical conventions of Chinese calligraphy and landscape painting). By 1971, however, Zao re-explored the brush-and-ink technique in which he was trained in China, with work that reflected its sources in Chinese traditions, but the conceptual roots in Western abstraction. (Y.Hendgen and F.Marquet, *Zao Wou-Ki: 1935-2010*, New edition, New York, Abbeville Press, 2018, p.14-36.)

<sup>33</sup> When Zao Wou-Ki returned to the original sources of his Chinese academic training, producing works that synthesised classical with contemporary, and East with West, he described, 'Everybody is bound by tradition. I am bound by two.' Similarly, I have the kind of feeling during my study – struggling with cultural combination as my musical language. But influenced by Unsuk Chin, I recognised that the tradition has been a part of my musical language and should be an open attitude to explore music itself; Zao Wou-Ki and his work visually enlightened me to create my music from the wider aspects. (E.S. Moclard, *21 Facts About Zao Wou-Ki*, [website], <https://www.sothebys.com/en/articles/21-facts-about-zao-wou-ki>, 2018, accessed 9 December 2018).

painting and poetry. He often utilised the imagery and common appearance of poetry in traditional Chinese painting, and explained what most appealed to him about the intermingling of poetry and painting,

I feel these two forms of expression as being, physically, of the same nature. They both express the breath of life, the quivering of the brush on the canvas or of the hand on the paper as the character is formed. They evoke without representing, the reveal hidden meanings, those of universe... What I love above all in poetry is the feeling of freedom, of moving about in words.<sup>34</sup>

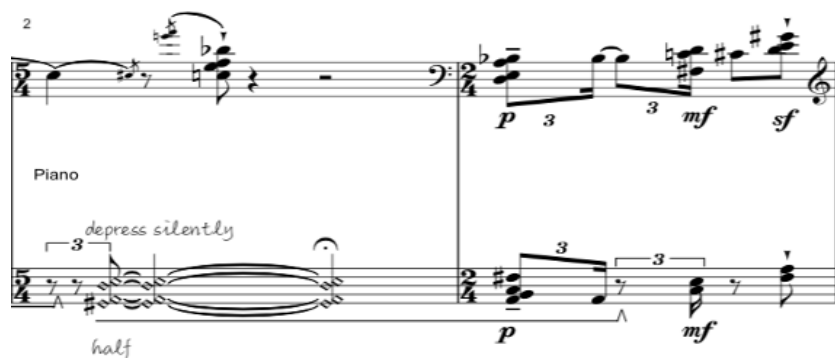
At this point, it evoked my sense of a strong familiar feeling when appreciating Zao's work. It is elaborately creating a structure that is divided into several dimensions, demonstrating a power behind the linear layers; the power hidden in the space and line borrowed from the poetry reveals the reaction by Zao who explores rhythmic linear structure and balances small energetic brushstrokes with a broader one, letting colours spread across the paper's surface and creating shades rather than a border; the structure, dimension and linear layer respond to Chinese art (ink calligraphy and oracle bone script). In my work, I created chords based on the concept of 'Qiang' in Sichuan style as one of the components to respond to Zao's linear thinking<sup>35</sup>:

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<sup>34</sup> E.S. Moclard, *21 Facts About Zao Wou-Ki*, [website], <https://www.sothebys.com/en/articles/21-facts-about-zao-wou-ki>, 2018, (accessed 9 December 2018).

<sup>35</sup> 'Qiang' (intervals) is the smallest elements in Chinese traditional music. Sichuan Qiang is divided into two different styles: high qiang (M2+P5 or M3+P4) and flat qiang (M3+M3 or M3+M2) separately.





**Figure 5.1:** The chords (D-A-E-G# and C-E-F-Bb) are created in the piano part borrowed from Sichuan Qiang and moved to other chords (A-C-F#-B and Bb-D-E-A) with the similar qiang style.

Then, Zao's mastery of subtle colour variations is responsible for my own long-standing interest in tone colour. He drew from a purely Eastern tradition and integrated this Eastern aesthetic into the more Western notion of abstraction; he attempted to develop dynamics of colour through superimpositions of transparent colour glazes, moving from the traditional Chinese ink-wash painting.<sup>36</sup> So, in my piece, I explored and extended the possibilities of tone colour to create both in relation to more regular instrumental sound and noise. For example, ornaments such as grace notes or trills were usually treated in different ways to provide different sound effects. I employed a series of grace notes and created the shape imitated from Sichuan tone while the trill was built up with dramatic dynamics to increase varied tone colours.

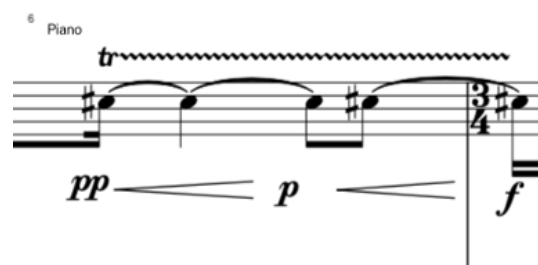
<sup>36</sup> Zao adopts a warm palette of bister and amber tones, in contrast with the dark effusions that formerly spurt gaudy colour, as an echo of a world about to crumble; he presents a past or future world filled only peace, harmony and softness. (Zao Wou-Ki, *One of the 20<sup>th</sup> Century's Most Important Painters*, [website], 2019, <https://www.sothebys.com/en/articles/zao-wou-ki-one-of-the-20th-centurys-most-important-painters?locale=en>, accessed 1 June 2019).



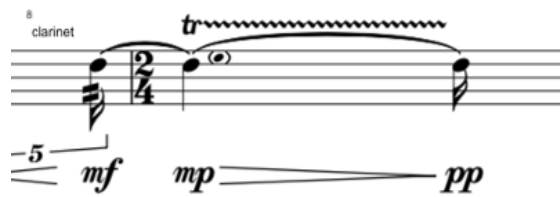
And,



**Figure 5.2:** The grace notes are created in the piano part and then shifted to the clarinet and cello. A series of grace notes in the piano build on two Sichuan qiang: Eb-G-Bb-C and D-E-F-Bb.

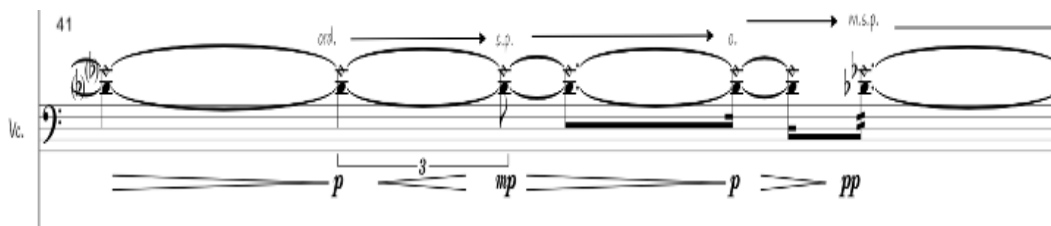


And,



**Figure 5.3:** The trills are employed in the piano and clarinet parts with different dynamics.

Moreover, the cello and clarinet present tremolos and harmonics by different performing, advanced techniques to make a contrasting sound with the textures such as irregular rhythmic gesture.



And,



**Figure 5.4:** The tremolos and harmonics are created in the cello part with different bow techniques; the multiphonic sound is applied in the clarinet, adding different tone colours.



**Figure 5.5:** The irregular rhythmic texture with different articulations is employed in the piano and develops to the clarinet and cello with various sound effects.

Consequently, Zao's experimental approach is akin to my own; it is more than an exploration of new resources and techniques. In Zao's work, he sculpted a space through powerful and vigorous strokes of brush to master structure of the full and empty, and evoke the spirit of nature. His name Wou-Ki is translated to 'no boundaries' in English; he seeks to transcend geography, chronology, nationality, materials and subjects to access universal truth and beauty.<sup>37</sup> I have an interest in linking the 'no boundary' idea between Zao Wou-Ki and Unsuk Chin, so the *Ink and Colour* is influenced by their experimental approach and aesthetic idea. The texture is shared and developed throughout each section. To create a complex irregular

<sup>37</sup> E.S. Moclard, *21 Facts About Zao Wou-Ki*, [website], <https://www.sothebys.com/en/articles/21-facts-about-zao-wou-ki>, 2018, (accessed 9 December 2018).

counterpoint as one of the elements, I used staccato chords with various articulations and chromatic arpeggios, creating musical structure and varied sound effects.



And,



And,



**Figure 5.6:** To reflect Zao's approached penetrating fragmental, traditional Chinese tradition, I applied to design the structure through creating different elements: irregular rhythmic texture, staccato chords and chromatic arpeggios.

In Zao's paintings and thinking, thickness, density and contour of line correspond to dynamic, colour, and texture separately in my music. My intention is to have a dialogue with Zao and his paintings through my understanding, rather than simply translate or interpret his work. The title *Ink and Colour* responds to my Sichuan traditions and Western aesthetic respectively; I attempt to retain broad ideas and aesthetics to access my next works from different perspectives.

## 6.Silhouette

My encounter with piano at an early age led to my exposure to European art music education and culture. I grew up in Sichuan, Southwest China where it consists of two general cultures – local and folk (minorities) cultures respectively. With developing of bi-musicality, my musical inspiration, style and element often involve a combination of Chinese and Western elements, creating distinctive musical sounds.<sup>38</sup> In my portfolio, I have written music for small groups to large forces, which adopts Chinese (Sichuan) traditional and folk elements or cultures, exploring different tone colours and extending musical structures. Also, influenced by Eastern Asian composers, their ideas and approaches broaden my compositional palette, to find my own voice.

Through study of contemporary piano works by multi-cultural composers, I found that the Eastern Asian composers focus on exploring distinctive sounds, structures or textures on keyboard, applying Western atonal language to implicitly reflect their musical background. For example, the piano piece *'Eight Memories in Watercolour'* by Tan Dun applies folk songs, merging with Western classical style and modern structure, to express his homesickness. *'Ba Ban'* by Chen Yi employs most popular Chinese original folk tune and the variation structure from traditional Chinese

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<sup>38</sup> Ethnomusicologist, Mantle Hood, created an experiment associated with performance-study groups at University of California at Los Angeles. He observed when the classically-trained students learned an instrument in the foreign, exotic and unfamiliar music traditions in order to gain an insight into how these different musical systems worked, they were easier to understand different folk cultures and the habits, practices of traditional instruments. This method Hood termed a 'bi-musicality'. Correspondingly, my piano study is trained from the repertoires of Western classic to late romantic period while the local and traditional, folk musical elements pervade my normal life. I have no a conscious decision to be bi-musical, because it is just a result of my upbringing and musical training – a combination between Western classical and Chinese traditional, folk structures. (M.Hood, 'The Challenge of "Bi-Musicality"', *Ethnomusicology*, vol.4, No.2, 1960, p.58.)

ensemble music combining a twelve-tone series. Other composers Unsuk Chin and Toru Takemitsu create pieces of broad genres strongly influenced by Western musical elements and cultures.<sup>39</sup> All their intellectual works illustrate their individual voice and creativity. However, the piano works by American composers John Cage and George Crumb open another door to me. They both employ non-western elements and experiment with extended playing techniques to create exotic sounds. In terms of compositional perspective, John Cage tends to destroy the possibility of harmonic function and develops a rhythmic form such as his *Sonata and Interludes* for prepared piano; George Crumb reveals further colouristic possibilities by applying assorted foreign objects to alter the basic timbre of the instrument, and the objects can be removed during performance, not beforehand.<sup>40</sup> Meanwhile, Zao Wou-Ki's concept and aesthetic led me to work with the musical structure and tone colours, responding to his paintings at the different aspects or dimensions. Therefore, in my piano piece, I created two cultural sound effects linking the extended playing techniques: the traditional colours are produced through playing on keyboard, adding pedal effects and dramatic dynamics while the 'exotic' sounds are created inside the piano and sound board, blending Sichuan traditional elements and reflecting the title '*Silhouette*'.<sup>41</sup>

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<sup>39</sup> The *Six Piano Etudes* by Unsuk Chin creates imaginative timbres, colouration and figuration influenced by Ligeti; Takemitsu provides various musical styles and ideas into his piano works inspired by Debussy, Messiaen, Scriabin and John Cage, expanding his composing approaches.

<sup>40</sup> In contrast with John Cage, in Crumb's *Makrokosmos*, sounds are created on keyboard and combine an extraordinary assortment of inside piano effects. The pianist used her fingertips and fingernails to pluck and strike the strings at various locations, to play glissandi across groups of strings and slide or scrape along the length of the string. (S.Bruns, *Makrokosmos I&II*, [website], <https://www.dramonline.org/albums/george-crumb-makrokosmos-i-ii/notes>, accessed 1 July 2018).

<sup>41</sup> Compared with playing notes on keyboard, in my piece, the exotic sounds refer to create tone colours using the experimental approach, shaping different timbres such as metallic, mute and harmonic colours.



The drama of puppetry silhouette as an old traditional folklore in Sichuan province presents a storytelling performing style through the changes of papercut and lights, combining of music and dialect to dramatically reflect Sichuan local culture. In this context, I utilised both piano keyboard and inside strings to create a contrasting timbre and a multi-layer structure, metaphorically responding to the drama of puppetry silhouette through the performing style of shadows and lights, sound and silence. Meanwhile, I was very impressed by Chinese composer Ge Gan-Ru and his piano work '*Wrong, Wrong, Wrong*': a peking-opera-inspired melodrama for voice based on a 12<sup>th</sup> century poem. The piano work presents a creative performance where the pianist wails, whispers and accompanies herself with a toy piano and other gadgets.<sup>42</sup> Inspired by the interesting performing style, I sketched my musical structure and created a blurred tone colour borrowed from Ge Gan-Ru, John Cage and George Crumb.

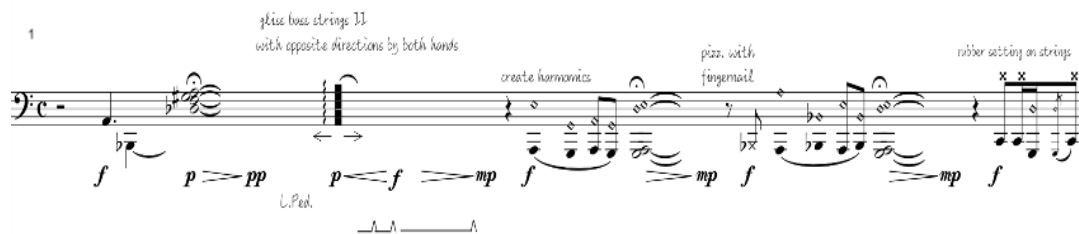
In the first section, timbre/ tone colour presents an 'inside-piano' effect using extended playing techniques. To implicitly describe the shape of silhouette using tone/timbre, I created an ostinato as a background, presenting the different timbres and combining the two piano pedals while the glissandos, harmonics and mute sounds associate with piano strings, building the varied sound layers.

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<sup>42</sup> Influenced by American composers John Cage and George Crumb, Japanese composer Toru Takemitsu as well as his own teacher Chou Wen-Chung, Ge Gan-Ru as being the first avant-garde composer in China composed his works in a non-traditional Western way. Ms. Tan, a specialist in prepared piano and toy piano performance, recorded Ge's '*Wrong, Wrong, Wrong*'. 'It allows me a lot of creative participation in the piece and challenges my own creative resources', she memorised. (V. Schweitzer, *Intrepid Journeys Lead to Ambitious Work*, [website], 2009, <https://www.nytimes.com/2009/08/23/arts/music/23schw.html>, accessed 10 October, 2016).

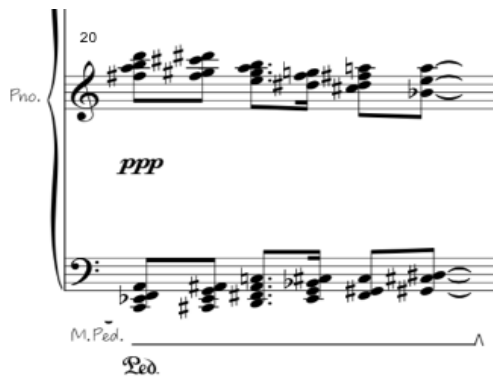


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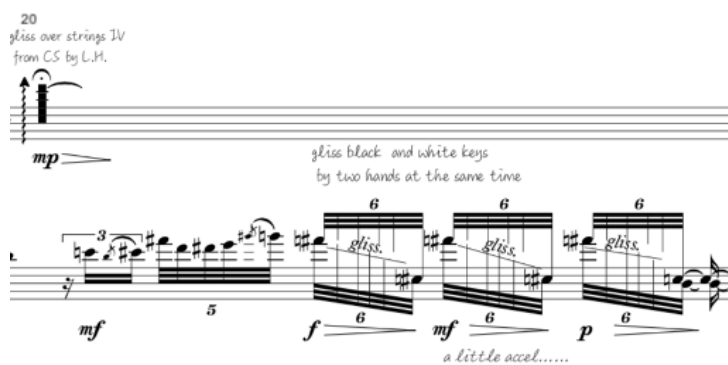


**Figure 6.1:** The bass ostinato as a background is presented on note A, presenting the different timbres to build a sound landscape and other ‘inside-piano’ sound effects including sliding strings, harmonics, pizzicato and mute tones extend the musical structure and sound layer based on the three notes G-A-Bb, to reflect an atmosphere of silhouette drama.

The contrasting tone colours are presented in the second, third and the fourth sections, increasing sound layers through the extended playing techniques. For example, borrowing the timbre palette from George Crumb, a series of chords in separate hand are elaborately created in a opposite sequence, to produce a blurred sound effect. Also, the abstract tone colour penetrating my imagination and emotion reacts to Zao Wou-Ki’s aesthetic. The sound of glissandos is designed and applied both on keyboard and strings to create a contrasting tone, implying the performing style of light and shadow. Similarly, the texture of staccatos is presented on keyboard and gradually extended to the strings by the use of pizzicatos, to reflect the contrasting sound effects.



**Figure 6.2:** The continued chords in right hand create a down sequence by the bass notes F#-E-D#-C#-Bb while the left hand presents a series of chords with an opposite order using the bass notes C-C#-D-E-F-G#.



**Figure 6.3:** The glissandos present a contrasting tone by piano strings and keyboard respectively, to reflect an atmosphere – shadow and light switching in puppetry silhouette drama.

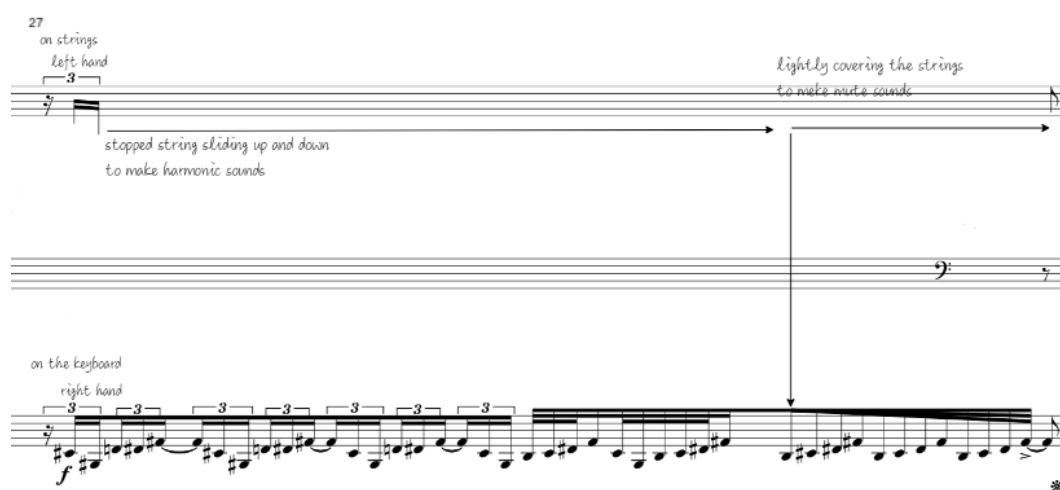


And,



**Figure 6.4:** The use of extended playing techniques creates a pizzicato sound on the piano string, responding to the staccato effect on keyboard and extending the musical structure.

Besides, a series of harmonics create an ‘inside-piano’ effect, producing a continued, changeable tone colour inspired by the idea of George Crumb – a kind of free improvisation during performance.<sup>43</sup>



**Figure 6.5:** Inspired by George Crumb’s compositional idea, the harmonics could be changed through moving stops on the piano strings by the left hand.

<sup>43</sup> In Crumb’s *Makrokomos*, for example, after the dark opening chords of I/1, the pianist drops a light metal chain onto the bass strings and for the rest of the movement, the vibrating strings cause the chain to produce a metallic rustling. Thus, I created the changeable harmonics inspired by his idea of the extended performing techniques. (S.Bruns, *Makrokosmos I&II*, [website], <https://www.dramonline.org/albums/george-crumb-makrokosmos-i-ii/notes>, accessed 1 July 2018).

Finally, the last movement responds to the first movement through sharing the same elements, entirely presenting a narrative structure. This work reflects my Western musical training and confirms my thinking, aesthetic regarding musical structure, tone colours through using the limitation of this instrument and blending the extended playing techniques. Meanwhile, the use of voices in Crumbs' *Makrokomos* indicates that the vocal effects can increase the musical tension, creating the dramatic or startling vocal effects by pianist.<sup>44</sup> Another example, the pianist takes on the roles of poetry reader based on the ancient Chinese poem, a full toy orchestra including bird whistle, mechanical crickets and Peking opera singer in Ge Gan-Ru's '*Wrong, Wrong, Wrong!*', involving the elements of musical theatre.<sup>45</sup> Thus, the last two of my compositions will work with the broad ideas to reflect my certain deep inner voice and confidence, merging the wider Sichuan cultural elements such as the Sichuan opera/drama, inspired by Ge's musical imaginations and experimental/adventurous approaches.

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<sup>44</sup> The composer's note to himself in the working sketches indicates that the vocal effects are calculated 'to intensify' the music. For instance, in I/5, the pianist heightens the eerie, daemonic affect by moaning, half-singing like an incantation, and humming. (ibid.)

<sup>45</sup> Gen Gan-Ru's '*Wrong, Wrong, Wrong!*', written for Margaret Leng Tan who is a New York-based Singaporean pianist, and based on the ancient poem by the same name by Lu You was musical theatre of the highest order. She made a recording and excelled at responding to Ge's composing notes. (M. Beng, *The extraordinary Margaret Leng Tan unveils a cabinet of musical curiosities*, [website], 2015, <https://www.straitstimes.com/lifestyle/arts/the-extraordinary-margaret-leng-tan-unveils-a-cabinet-of-musical-curiosities>, accessed 15 October 2017).

## 7.Lost and Renewed

*Chuanjiang haozi* (Work chants of Sichuan rivers) symbolises to expose a traditional song culture from the only in old Sichuan area which is disappearing in the context of contemporary culture. These early 20<sup>th</sup> century songs unveil an unknown picture of the daily life of boatmen who scaled sheer cliffs and toiled painfully along winding tracks, hauling the junks with pulleys by sheer physical strength. The songs also describe Sichuan's urban spaces, river docks, and harbour by a form of rhythm-based oral narrative.<sup>46</sup> In the context of the disappearing traditions, Tan Dun captured in a number of micro films linking with the music to re-present 'Nu Shu' which is an ancient syllabic script developed by women for women over hundreds of years in feudal China.<sup>47</sup> Also Tan Dun deliberately selected harp as the solo instrument and its distinctive shape and sound are similar to one of the ancient Nu Shu characters. Therefore, inspired by Tan Dun and his intention (keeping and re-presenting this ancient folk culture), I explored my intuitional sounds and worked the broad idea with the *Chuanjiang haozi*, to reflect its cultural background and extend the existence by the different musical format. The wide thinking and composing approach responds to the idea of '*Lost and Renewed*'.

In terms of experimental music, John Cage and his music concept (Eastern philosophy aesthetic) have a huge influence on Asian composers such as Toru Takemitsu and Ge Gan-Ru. At the aspects of Cage's view and philosophy,

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<sup>46</sup> I. Chabrowski, 'Representing and Coping with Early Twentieth-Century Chongqing: "Guide Songs" as Maps, Memory Cells, and Means of Creating Cultural Imagery', *Cross-Currents: East Asian History and Culture Review*, no.6, March 2013, p.67. <https://cross-currents.berkeley.edu/e-journal/issue-6/Chabrowski>, (accessed 10 September 2017).

<sup>47</sup> Because of many years in America, Tan Dun felt that China has built so fast which is fascinating, meanwhile he worried about the old, living traditions loses very fast as well. Tan Dun returned to his hometown and collect these old cultural traditions. (T. Dun, *Nu Shu: The Secret Songs of Women*, [website], <http://tandun.com/composition/nu-shu-the-secret-songs-of-women/>, accessed 9 December 2015).

Takemitsu reconsidered sound, silence and music leaning toward Japanese traditional music, art and culture, like an example of his '*November Steps*'.<sup>48</sup>

Similarly, Ge Gan-Ru attempted to integrate between Chinese musical practice and the structure of 'New Music' in his composition for amplified cello (*Yi Feng*) through exploring a radical sound (sonic tone colour) and linking the elements borrowed from Chinese musical traditions.<sup>49</sup> Both '*November Steps*' and '*Yi Feng*' as radical works, reflect these experimental ideas (such as the use of electronic elements) and stretch existing boundaries, combining or implying traditional elements and cultures.

In this context, the intention of '*Lost and Renewed*' is to extend sound exploration and the use of the experimental idea, aesthetic, to create an interesting tone colour and capture a sense of the disappearing sound traditions. When understanding Cage's life philosophy deeply, Takemitsu began to reconsider sound, silence and music:

John Cage speaks of the 'insides of sounds'. This may seem like mysterious talk, but he is only suggesting that we include all kinds of vibrations in what we accept as a musical sound. We tend to grasp music within the confines of

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<sup>48</sup> Cage's view of the world was very interesting and meaningful for Takemitsu, 'From Cage I learned life – how to live and the fact that music is not removed from life.....John Cage shook the foundations of Western music and, he evoked silence as the mother of sound. Through John Cage, sound gained its freedom.' The '*November Steps*' for biwa, shakuhachi and orchestra as one of Takemitsu's most meaningful experiments attempts to fuse the sounds of Western traditional instruments and Japanese traditional instruments. (T. Takemitsu et al., *Confronting Silence: Selected Writing*, Lanham, Maryland, Scarecrow Press, 1995, p.137.)

<sup>49</sup> Influenced by John Cage, Ge Gan-Ru was the tag 'China's first avant-garde composer' to incorporate the sounds and techniques of experimental music. The '*Yi Feng*' employs modern techniques (such as playing behind bridge and beating of the cello body) derived from Chinese instruments such as sanxian, pipa and erhu, and the cello is detuned by loosening strings to create a peculiar effect. Meanwhile, Ge Gan-Ru explored a radical approach in which the performer is allowed a creative participation to let sounds go freely. (E.L. Davis (ed.), *Encyclopedia of Contemporary Chinese Culture*, New York, Routledge, 2005, p.305.)

smothering superficial conventions of composed music. In the midst of all this naive and basic act of the human being, listening, has been forgotten. Music is something to be listened to, not explained.<sup>50</sup>

Drawing the musical and cultural elements from *haozi*, I have searched its historical contexts and existing musical recording, to profoundly understand and explore this unique sound tradition, not only in my memory. The sound of the *haozi* relates to a group of workers who inhabit and work in a particular region (Sichuan province). The *haozi* is divided into different working groups, spreading varied rivers; most work songs feature strong rhythms and each basic rhythmic pattern underlies the entire piece, with frequent use of ostinato and limited melodic materials.<sup>51</sup> Influenced by Cage and Takemitsu's concepts and aesthetics, I considered the way of capturing tone colours drawn from boatmen's voices and their working environment. Meanwhile, Ge Gan-Ru's work – '*Yi Feng*' as a good example inspires me to write my instinct and distinctive sounds through a broad way.<sup>52</sup> Therefore, *Lost and Renewed* for string quintet reflects my developing thinking from simplicity to diversity, responding to the '*Shi*' for string orchestra. These two works are both borrowed from Sichuan traditional elements, but presenting in a different narrative way through the

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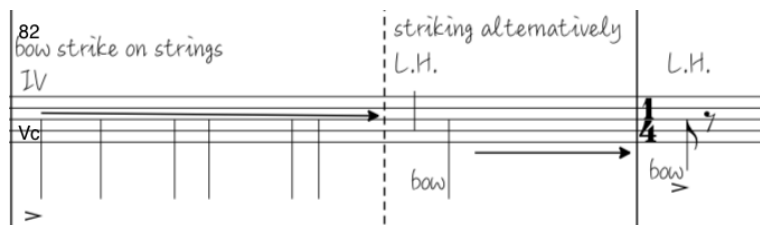
<sup>50</sup> T. Takemitsu et al., *Confronting Silence: Selected Writing*, Lanham, Maryland, Scarecrow Press, 1995, p.27.

<sup>51</sup> Scholars claimed that geography was responsible for the variety among the *haozi*: each major river of Sichuan had its individual set of songs, as the environmental and social conditions of work. However, the boatmen shared a common culture beyond the narrow confines of their local environment. (I.I.Chabrowski, *Singing on the River: Sichuan Boatmen and Their Work Songs, 1880s – 1930s*, Leiden and Boston, European University Institute, 2015, p.127).

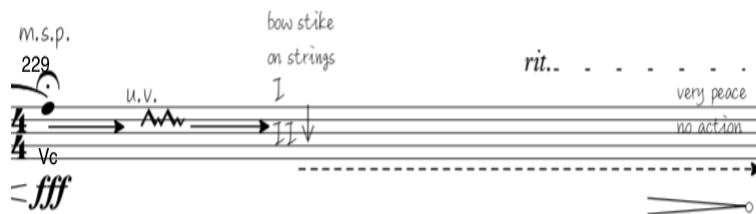
<sup>52</sup> 'I compared with the basic elements to Western and Chinese music: rhythm, timbre, duration, pitch and dynamics.....For *Yi Feng* I focused on the non-Western elements. I didn't write specific pitches and retuned the cello an octave down to lose the Western associations. It caused a lot of controversy, but I was just seeking to write from my heart.' (H.Virtanen, Ge Gan-Ru: '*The Lost Style shocked people*', [website], 2012, <https://gbtimes.com/ge-ganru-the-lost-style-shocked-people>, (accessed 11 November 2018)).



contemporary performing techniques.<sup>53</sup> In this work, I designed a non-strict variation form and created the varied sound fragments which reappears in the different sections. The cello creates a freely improvising sound effect by the extended performing techniques as a motif (or signal) to connect each section. Also, its solo performance producing different tone colours with dramatic expressions expands to other string instruments. This structural idea is borrowed from the characteristic of *haozi*.<sup>54</sup>



And,



**Figure 7.1:** The cello creates a free improvisation through various articulations to capture atmosphere of work singing by boatmen, and then develop, expand to other

<sup>53</sup> *Shi* mainly focuses on sound exploring borrowed from the idea of singe tone(s) to create a tone structure; not only the *Lost and Renewed* creates a contrasting sound structure, but also utilises the experimental and broad thinking (the aleatoric idea) to design a kind of free musical notion which derived the characteristics from the sound culture of *Chuanjiang haozi*.

<sup>54</sup> *Haozi* means 'crying' or 'shouting', an indication of its origins in labour. The function of this type of song is to accompany work or to relieve hardship during work. Solo, unison, duet and call-and-response are typical manners of performance according to specific work conditions. (I.I.Chabrowski, *Singing on the River: Sichuan Boatmen and Their Work Songs, 1880s – 1930s*, Leiden and Boston, European University Institute, 2015, p.121).

instruments. This musical formative is also borrowed from a type of work songs (call-and-response)

col legno  
unclear pitch

Vln1  
mp < f < ff

col legno

Vln2  
mp < f < ff

Vla  
mp < f < ff

col legno

Vc  
mp < f < ff

40 pizz. Vln1

fff

pizz. Vln2

fff

pizz. Vla

fff

pizz. Vc

fff

And,

2

Vln1

sul pont. ora. pizz.

ppp < p < pp f

f

Vln2

sul pont. ord. pizz.

ppp < p < pp f

f

Vla

sul pont. ord. s.p. ord. pizz.

f > pp pp=mp > pp f

f

arco V molto s.p.

f

pizz.

**Figure 7.2:** Inspired by haozi, I created several sound fragments with the strong rhythms or rhythmic patterns. These fragments will re-present in the following sections.

Inspired by boatmen's voices, I found that the vocal delicate change is affected by a different working environment. I applied the harmonics to increase a timbre change through alternating between harmonics and normal sounds using my intuition and imagination.



**Figure 7.3:** The quintet creates a dramatic, contrasting sound effect between harmonics and normal sound through the different bow playing techniques.

One kind of working songs refers to songs sung by labourers who carry, drag or push a heavy load. Due to the extreme physical requirements associated with these activities, most of the songs are short and loud voices.<sup>55</sup> Thus, I employed a series of fast, strong arpeggios in the parts of the quintet, creating a sound shape and imitating the shouting by boatmen with the different rhythms.

<sup>55</sup> Ibid.



**Figure 7.4:** The two violins and viola are continued to apply a series of short, strong arpeggios to reflect the distinctive voices and emotions by boatmen.

Moreover, inspired by 'Nu Shu', I was intended to create an improvising sound cluster without certain pitches. This gesture can be a response to the characteristic of folk culture – freely expressing the emotion within the different environment. So, the clusters and the highest notes in strings create the sonic sound effects, implying a sense of working atmosphere, boatmen's crying and shouting through contemporary performing techniques. These textures evoke my intuitive approach to sounds to explore possibility of tone colours.<sup>56</sup>

<sup>56</sup> The voice and tune of *haozi* was assigned according to natural conditions, human nature, the river's slow or rapid flow, and the boat's cargo – all of them are evoked and directed through workers' shouts and crying. (Ibid.)

rapid arpeggio on the four strings  
between bridge and tailpiece (down bow)

25

Vln1 *sff* *sff* *sff* *sff* *sff*

Vln2 *sff* *sff* *sff* *sff* *sff*

Vla *sff* *sff* *sff* *sff*

And,

Vln1 *pp* *mp* *pp* *mp* *p* *f* *sfp*

Vln2 *pp* *mp* *pp* *mp* *p* *mf* *mp* *f*

Vla *< p* *pp* *mp* *pp* *mf* *p* *f* *sfp*

**Figure 7.5:** The parts of the quintet create a rough sound effect with uncertain pitches, to reflect the ideas of John Cage. Meanwhile, the tone colour evokes my intuitive approach to sound explore and re-present the culture of *haozi* through the contemporary musical ideas and compositional techniques.

The unique social environment creates the special, natural songs by boatmen. Because of social change, the *haozi* is disappearing in Sichuan. Tan Dun stated,

The slow disappearance of the Nu-Shu tradition and culture has troubled me for many years and each time I return to my home in Hunan province, I always passionately take action. I wanted to do the field research, ethnomusicology study, collect the songs of Nu-Shu and eventually compose a new symphonic-concerto piece for the world and for my home village, to continue the tradition and to create a future from the past.<sup>57</sup>

Correspondingly, I aim to explore the disappearing song culture only in Sichuan and apply the extended performing techniques inspired by Ge Gan-Ru's *Yi Feng* and his radical approach (the cello is not only treated as a bowing instrument but also a plucking and percussive instrument borrowed from pipa and zither), to create a distinctive sound. Additionally, influenced by Takemitsu and his aesthetics, my last work will create a vocal music linking Sichuan drama; it combines the traditional local culture with one singer and two percussionists, to comprehensively understand both Chinese (Sichuan) and Western traditions and explore my individual composing voice.

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<sup>57</sup> T. Dun, *Nu Shu: The Secret Songs of Women*, [website], <http://tandun.com/composition/nu-shu-the-secret-songs-of-women/>, (accessed 9 December 2015).

## 8. Impression of Sichuan Drama

'I was brought up with Chinese music, but in my teens I learned about Western music, so when I started to compose there was always a kind of contradiction in my mind; I went to find my own identity whilst keeping close to my Chinese heritage.'<sup>58</sup>

Chinese composer Ge Gan-Ru recognised that he composed in various set styles, including 12-tone, and realised he needed to find his own voice. The trouble was, he did not know what that would be. Also, composers Chou Wen-Chung, Toru Takemitsu and Isang Yun experienced a transformation process of musical ideas and aesthetics when they re-appreciated and utilised their own cultural elements, to create their own characteristics and styles.<sup>59</sup> Like Ge Gan-Ru, personally speaking, most Chinese composers have an issue to find a balance when blending Chinese traditional, cultural elements with Western art music. Thus, Chou Wen-Chung criticised that some works (by including American and Chinese composers) just were superficial crafts by juxtaposing or arranging Chinese music in Western art styles, not understanding Chinese culture profoundly.<sup>60</sup> Shared experiences by Chou, the Chinese composers such as Tan Dun, Chen Yi and Ge Gan-Ru gradually

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<sup>58</sup> V. Schweitzer, *Intrepid Journeys Lead to Ambitious Work*, [website], 2009, <https://www.nytimes.com/2009/08/23/arts/music/23schw.html>, (accessed 10 October, 2016).

<sup>59</sup> Chou Wen-Chung, Toru Takemitsu and Isang Yun all started to be trained by Western art musical theory. Although they have different cultural backgrounds, influenced by the different mentors, they re-appreciate their own culture and create their own musical language, intelligently utilising the cultural elements.

<sup>60</sup> Chou Wen-Chung had abandoned his earlier ideas of seeking quick solution by combining, juxtaposing and mixing cross-cultural materials. Also, he went beyond what other Chinese contemporary composers had learned in the West, creating the Chinese art songs following the style of German lied. He met Slonimsky, Martinu and Varese, who took his Chinese background seriously, and forced him to evaluate and relive his Chinese experience through composing. (P.Chang, 'Chou Wen-Chung's Cross-Cultural Experience and His Musical Synthesis: The Concepts of Syncretism Revisited', *Asian Music*, Vol.32, no.2, 2001, p.112).

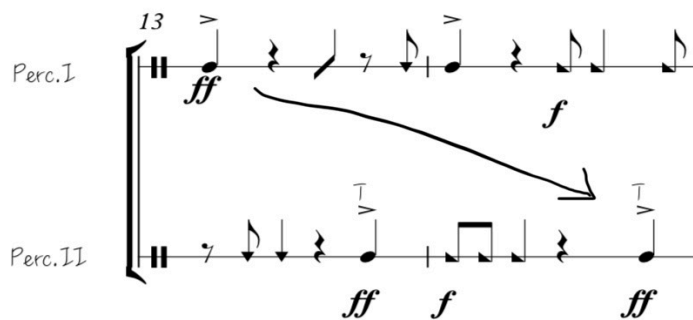
found their own voices and styles. Although I have a similar confusion about the cultural fusion in music, especial a balance between the two different cultural music characters, coincidentally, Unsuk Chin and her open attitude to writing music in very different approaches, full of gesture and playfulness, enlighten me in my own musical exploring.<sup>61</sup>

Therefore, *Impression of Sichuan Drama* attempts to explore the characteristics of Sichuan local culture (Sichuan drama) and create my own tone colours utilising the contemporary performing techniques. Influenced by Tan Dun and Chen Yi's musical narrative, this work consists of four different themes to describe Sichuan traditional drama that reflects the local life, prevailing at tea house in both cities and countryside. Therefore, the traditional music-drama has a small group and the formation includes one female singer accompanied by pipa or yueqin. The music highlights an aria-singing, absorbing Sichuan tone with the percussion instruments only playing a supporting role. However, the fascinating variety of percussive sonorities have prompted me into creating an entirely individual theme, such as *Drama of Drums*. It presents the dynamic sounds from different dimensions through hitting the different parts of drums and creates an interaction between two percussionists. Also, influenced by Messiaen and Stravinsky's ideas of rhythms – additive and irregular rhythms, I created the varied rhythmic textures such as polyphonic, retrograde and heterophony by use of the rhythmic cells.

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<sup>61</sup> 'Even when I was growing up in Korea, I never felt Korean...I have always felt myself to be a cosmopolitan...I like contrasts, and music is an art that can embrace different aspect of life, from the most profound to the banal...I like it when something seems simple on the surface but when you dig deeper there are many different layers.' Chin is resolutely committed to be an individual composer than a Korean or German one. She also highlights that we live in a global world and music has many different levels attracting different audiences in different ways. (B. Poore, 'I need solitude': Unsuk Chin on literature, creativity and being an individual, [website], 2018, <https://bachtrack.com/interview-unsuk-chin-cosmigimmicks-chant-enfants-etoiles-contemporary-month-march-2018>, accessed 12 December 2018).





**Figure 8.1:** The first percussion creates an irregular rhythm while the second percussion uses retrograde and extends through adding or deleting note, to create a rhythmic texture with different sound effects using the contemporary performing techniques.

In the following themes, to reflect the idea of timbral-structure, the percussive sound not only extends from the Chinese drums to other varied percussion instruments such as the Chinese gong, wood blocks, but also adds voices to create the contrasting sound colours, presenting the different sound layers and dimensions through the contemporary performing techniques.

Furthermore, like Tan Dun's worry, Chinese old traditions (Sichuan traditional drama) are gradually losing their audiences and stages, although Qingyin and Dengxi as the old traditional Sichuan dramas still reserve their entire performing styles and singing characters. They are both derived and developed from Sichuan traditional mountain songs and peasants' songs since Ming, Qing dynasties, blending Sichuan dialect tone with minor tunes.<sup>62</sup> There is also a difference between Qingyin and Dengxi

<sup>62</sup> X.F.Song, 'The history of Sichuan Qingyin', *Sichuan Drama*, Vol.1, no.1, 2008, p.106.

regarding to the performance format.<sup>63</sup> So, drawn from their different performing styles, I created the individual theme to reflect their characteristics. In the second movement – *Qing Yin*, the soprano playing a main role sings a melody blending Sichuan dialect and minor tune (minor 3<sup>rd</sup>) while adding a percussive sound by herself.<sup>64</sup> The texts are borrowed from one of Qingyin repertoires – ‘*A Small Flying Kite*’ and describe a traditional custom. In this work, I would like to keep and highlight the Sichuan tone when using the texts. Compared with vocal/opera works by Tan Dun, Ge Gan-Ru and Unsuk Chin, on one hand, I selected syllables from the lyrics of *A Small Flying kite* which imitate Sichuan tone and created a melody using the minor tune from Sichuan mountain songs.<sup>65</sup> On the other hand, I employed some English words translated from the song (*A Small Flying Kite*) in percussions to extend the sound structure without any pitches.<sup>66</sup> Meanwhile, grace notes such as the sliding notes are applied to indicate and increase the characteristics of Sichuan dialect. So, from my perspective, I re-worked with the texts (syllables) without the use of entire Chinese lyrics and presented some English words together, to imitate Sichuan tone colour dramatically through the contemporary performing techniques. I created my

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<sup>63</sup> The Qingyin performance usually has only one female singer with or without accompaniment. Contrarily, the performing style of Dengxi merges aria, heterophony and antiphony. (L.Lin, ‘The history of Sichuan Qingyin’, *Sichuan Drama*, Vol.1, no.1, 2007, p.10.)

<sup>64</sup> Borrowed from Qingyin performance, I utilised the structural element to create a sound picture: the soprano plays a main role merging aria singing, Sichuan dialect and minor tune and accompanies by herself. Also, the percussions with voices create a rhythmic texture and extend the sound colours.

<sup>65</sup> The tone contours of the Sichuan dialect are highly and quite different from Mandarin. There are five phonemic tones: dark, light, rising, departing and entering tones. So, I applied the grace notes to highlight the varied tones when selecting the syllables in voices parts. (Z.Shang-Ling, ‘The primary research of Chengdu dialect’, *Sichuan University Academic Newspaper*, vol.1, no.1, 1958, p.6.)

<sup>66</sup> Influenced by composers Ge Gan-Ru, Tan Dun and Unsuk Chin, they separately used Chinese poem, lyrics with English verses and English literature in their vocal or opera works. However, in my piece, to highlight Sichuan dialect tone, I selected syllables and sing a melody, presenting the character of traditional performing style. Also, I utilised some English words referred to the song ‘*A Small Flying Kite*’ and created a rhythmic texture and a sound effect in percussions, contrasting with the singer.

own approach to highlight the key features of traditional repertoire and musical shape of Qingyin, delivering my emotion, sensibility and aesthetic to audiences.<sup>67</sup>

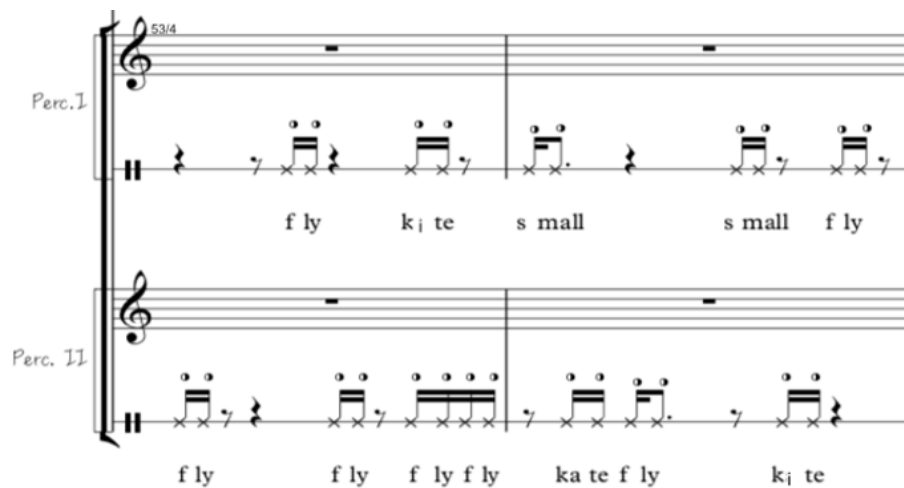
The musical score for Figure 8.2 consists of three staves. The top staff is for the 'S. Solo' (Singer Solo) in treble clef, starting at measure 32. It features a melodic line with lyrics in Chinese and English. The lyrics are: 'u i ya ha i ta ya', 'a i ha i sh i u ya', 'i ha ya, sh a li', and 'i u ta ya, ta i ei'. The middle staff is for 'Perc. I' (Percussion I) in treble clef, with a 'S. Cym.' (Singer Cymbal) section marked 'mp' (mezzo-piano) and 'whispered speaking' effects. The bottom staff is for 'Perc. II' (Percussion II) in treble clef, with a 'W.B.' (Whispered Bells) section marked 'whispered speaking' effects. Both percussion parts have lyrics: 'ki te', 'ki te', 'f ly', and 'ki te'.

**Figure 8.2:** Singer sings a melodic line with syllables drawn from the Sichuan traditional opera repertoire *Qingyin* while the English translations are employed in the two percussion parts, to create a contrasting, rhythmic sound effects.

Similarly, in the last movement – *Drama of Deng*, it is a one of the traditional Sichuan drama prevailing in North East of Sichuan region and the performing style merges aria, heterophony and antiphony. Therefore, I applied the similar approaches linking the performing styles and techniques, to create a sound structure and extend the sound layers borrowed from the first and third movements in percussions. Moreover,

<sup>67</sup> In this work, influenced by Unsuk Chin and Ge Gan-Ru with their inspirations, I borrowed musical and cultural elements from the old Sichuan drama in my memory, but using different performing styles and techniques. I attempted to create a timbral or sound structure by various rhythms, tones and texts and let audiences get a refreshing sound. For audiences from the similar cultures, they can be recalled by melodic aria singing and the percussive sounds; contrarily, the rest of audiences have a chance to understand the meaning by English texts with a rhythmic sound effect.

the voices create a polyphonic or rhythmic performing styles through soprano to percussionists, drawn from the traditional performance – Dengxi. The texts (syllables) also selected from lyrics of Dengxi and combine with English words developed from the movement of Qingyin. Additionally, the melodic line in two movements (*Qingyin* and *Conversation: Drama of Deng*) is created and developed based on minor 3<sup>rd</sup> with dynamics, blending spoken words without pitches to capture the characteristics of Sichuan tone.



**Figure 8.3:** The two percussion parts created a polyphonic spoken sound developed from the second movement.



And,



**Figure 8.4:** The melodic lines shown in the 2<sup>nd</sup> and 4<sup>th</sup> movements present a minor tune borrowed from the Sichuan mountain songs. The sliding notes also highlight the character of Sichuan dialect tone.

Overall, each movement presents the different character, but implies a relationship between aria (singer) and accompaniment (percussionist). Influenced by Chou Wen-Chung, I have avoided writing a musical line as in the style of a German lied, the aria layer employs a less significant tone colour (developed from minor notes) following with my intuition and my memory. In contrast, the percussion instruments create a dramatic, dynamic-sounding effect through the contemporary performing techniques, adding spoken words to respond to the structure of Sichuan traditional music – drama.

## Conclusion

Inspired by Eastern Asian composers, artists and their aesthetics, I do not insist in a 'balance', rather that of constantly exploring sound-colour, structure and form of language. Corresponding to the concept of *bi-musicality* by Mantle Hood, my understanding of both Sichuan (Chinese) culture and Western (European) culture can create my own musical sounds. Also, influenced by Chou and his musical concepts, I composed musical structure including timbral structure, anti-superficial juxtaposition when blending Sichuan traditions (musical and cultural elements). During the past two years, from my piece *Yi* I have adopted a more open attitude and have worked with a range of different styles of artists in different performance spaces such as in musical theatre, enhancing my traditional culture with an infusion of contemporary compositional techniques and aesthetics. Finally, the works I have submitted in this portfolio will greatly benefit my experiences, research and interactions with performers, musicians and artists into the future.<sup>68</sup>

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<sup>68</sup> Although the infusion of different cultures is not a fresh topic within globalisation, the works by the first-person views present in this portfolio have greatly benefited from the input of a network of individuals and ensemble, including performers and composers from the different disciplines. Through profoundly understanding and exploring Sichuan traditions and influences by East Asian composers, my composing approaches and ideas are gradually sophisticated and open to explore more interesting sound colours. Furthermore, I am going to explore more interesting timbres and sounds merging with Sichuan traditions within different spaces such as in museums or galleries, to create more different performing styles.

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*Shí*

*for String Orchestra*

*Composer*

*Huan Li*

## Instrumentation

4 violin I

3 violin II

2 viola

2 cello

1 bass

## Symbols

Pizz. pizzicato

Gliss. glissando

S.P. sul ponticello

S.T. +N.V. sul tasto with no vibrato

S.T.+ U.V. sul tasto with unstable vibrato

U.V. unstable vibrato

S.T. sul tasto

M.S.P. molto sul ponticello

S.P.+U.V. sul ponticello with unstable vibrato

N.V. no vibrato

O. ordinary playing

## Indication

1. Tremolos: playing as fast as possible;

2. bow pressure: applying bow pressure to make an unclear pitched sound or a very scratched sound especially under strong dynamics of *f* or *ff*;

3. glissando up: when indicating the glissando up, the strings play a glissando up to a free pitch and make more a dramatic sound effect;

4. micro-tones: when playing the same textures including micro-tones like bar 50 by two violins or violas, the micro-notes can be allowed to have a subtle difference, but the rhythm and tempo should be the same.

**Duration:** ca.11'30"

# Shi

Huan Li

Introspective and dramatic ♩ = ca. 52-68

Violoncello

Contrabass

ca. 10°  
overpressure gradually stronger  
bow slightly move up to fingerboard  
sul C  
s.p.  
gliss each note  
o.  
s.p.  
ca. 5°  
overpressure gradually stronger  
sul C  
s.p.  
gliss each note  
s.t.  
s.p.+u.v. → s.p.  
s.t.-s.p. unstable bow shaking  
pizz.  
behind bridge, but closed to bridge  
bow striking on the string —  
sul C  
3

tapping on board  
f mp f



Vla.

Vc.

Cb.

12

tutti  
(,) o. → s.p.  
fp mp f ff  
pizz. soft  
f 3

3 o. → s.p.  
f pp p f ff  
pizz. soft  
f

normal  
o. → s.p.  
f pp p f ff  
pizz. soft  
f

bow striking gradually harder  
3 3 5  
left hand  
f pp p f ff  
pizz. soft  
f

tapping on board  
f

s.p.  
p ff pp

tutti  
(,) o. arco  
mp ff  
div. I  
s.p.+n.v.  
p f  
s.t. → s.p.+u.v. → s.p.  
ff pp p ff

3 o. arco  
mp ff  
3 s.p.+n.v.  
p f  
s.t. → s.p.+u.v. → s.p.  
ff pp p ff

normal  
s.t. s.p.+u.v. s.p. gliss.  
f pp p f ff  
pizz. behind bridge  
3  
ff pp p ff

normal  
s.t. s.p.+u.v. s.p. gliss.  
f pp p f ff  
pizz. behind bridge  
3  
ff pp p ff



31

*div. 1*

*tutti*

*ff*

*ff* *pp* *f* *7* *p*

*s.p. + n.v.* *s.p.* *o.* *s.p. + n.v.* *div. s.t.* *s.p. + u.v.* *s.p.*

*ff* *pp* *p* *f*

*div.* *gliss. gliss.* *tutti*

*ff*

*div. 3* *s.t.* *s.p. + n.v.* *s.p. 3* *5* *s.p. + u.v.* *div. 3* *s.t.* *s.p. + u.v.* *s.p.*

*f* *p* *mp* *f* *ff* *p* *p* *mf* *f*

*o.* *s.p.* *7* *s.p. + u.v.* *tutti (, 2)*

*f* *p*

*s.p. + n.v.* *s.p.* *pizz. soft*

*p* *ff* *f* *f*

*normal* *div. s.t.*

*f* *pp*

*s.t.* *s.p.* *o.*

*p* *mf* *f*

*→ s.p. + u.v.* *s.p.* *3* *o.* *s.p. + n.v.* *s.p.* *pizz. soft*

*f* *mf* *f* *p* *ff* *f*

*sf*

*normal* *s.t.*

*f* *pp*

*s.p. + u.v.* *s.t.* *s.p.* *o.*

*pp* *p* *f* *p* *f* *3* *mp* *ff* *sf* *fp* *mp*

*behind bridge, but closed to bridge*

*s.p.* *s.p. + u.v.* *u.v.* *s.p.*

*3*

*sf*

*fp* *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.



37

Vln. I

div. I o. s.p. s.t. → u.v. div. o. → s.p. s.t. s.p. s.p. + n.v. tutti (,) s.p. + n.v. s.p. o. s.p. gliss.

*fp* *f* *mp* *p* *mp* *f* *mf* *pp* *f* *p* *f* *mp* *ff*

Vln. II

div. 3 o. s.t. s.p. u.v. div. o. → s.p. s.p. s.p. + n.v. tutti 3, 4 s.p. + n.v. s.p. o. s.p.

*fp* *mf* *f* *mp* *f* *mf* *pp* *f* *p* *f* *mp* *ff*

Vla.

→ s.p. + u.v. tutti (,) s.p. s.p. + u.v. s.p. gliss. div. o. → s.p. s.t. s.p. n.v. tutti (,) s.p. + n.v. s.p. o.

*mp* *p* *mf* *f* *ff* *f* *p* *f* *mf* *pp* *f* *p* *f* *mp*

Vc.

→ u.v. s.p. + u.v. s.p. o. s.p. s.t. s.p. s.t. s.p. n.v. s.t. s.p. s.p. + n.v. s.p. o. gliss.

*mf* *p* *mp* *f* *ff* *p* *f* *p* *f* *f* *f* *p*

Cb.

pizz. behind bridge

*sf* *sf* *sf*

46

Vln. I

pizz. soft *f*

normal s.p. *ff* 7 5

col legno *mp* 3 *sf*

normal s.p. *ff* 7 5

col legno *mp* 3 *sf*

normal s.p. *ff* 7 5

col legno *mp* 3 *sf*

*sf*

Vln. II

div. l s.p. + u.v. more bow pressure *ff p* *mf* *gliss.* *ff*

div. l s.p. + u.v. gradually more bow pressure *f p* *f* *tutti* *ff*

normal s.p. *ff* 6

col legno *mp* *sf*

normal s.p. *ff* 6

col legno *mp* *sf*

normal s.t. + n.v. *p* *mf* *pp* *normal s.p.* *p*

Vla.

pizz. soft *f*

pizz. soft *f*

normal s.p. + u.v. more bow pressure *ff p* *f* *ff*

normal s.p. *ff* 6

col legno *mp* *sf*

normal s.p. *ff* 6

col legno *mp* *sf*

Vc.

s.p. *ff p* *mf* *ff*

pizz. soft *f*

pizz. behind bridge *sf*

normal s.p. *ff*

col legno *mp* *ff*

normal s.p. *ff*

col legno *mp* *ff*

normal s.p. *ff*

col legno *mp* *ff*

Cb.

normal behind bridge more bow pressure *mp* *ff*

s.t. *ff* *pp* *p* *ff*

normal s.t. + n.v. *p* *mf* *pp* *normal s.p.* *p*

56

Vln. I

s.p. + u.v. normal div.  $\rightarrow$  more bow pressure to a scratch sound

$mp$   $f$

Vln. II

gliss up and down irregularly  $f$

gliss up and down irregularly  $p$   $mp$   $f$

s.t. + u.v.  $p$   $f$   $7$

s.p.  $mp$   $sf$

gradually more bow pressure to a scratch sound

div. s.t.  $\rightarrow$  o.  $\rightarrow$  u.v.  $\rightarrow$  s.t.  $\rightarrow$  s.p. + u.v.

$p$   $mf$   $p$   $mf$

col legno

Vla.

s.t. + u.v.  $p$   $f$   $7$

s.p.  $p$   $sf$

more bow pressure

behind bridge  $p$   $mf$   $p$

u.v.  $\rightarrow$  close to bridge

normal s.p. + u.v. more bow pressure to a scratch sound  $mp$   $f$

Vc.

normal s.p. + u.v. more bow pressure to a scratch sound  $mp$   $f$

behind bridge  $p$   $mf$

u.v.  $\rightarrow$

normal s.p.  $ff$

Cb.

gliss up and down irregularly  $mp$   $f$

s.t. + u.v.  $f$   $p$   $mp$

o.  $f$   $6$   $mp$   $ff$

gradually more bow pressure to a scratch sound

63

*Vln. I*

*Vln. II*

*Vla.*

*Vc.*

*Cb.*

o. gradually more bow pressure to a very scratch sound tutti o. s.p. u.v. more bow pressure n.v. u.v. u.v. bow striking on the 3rd and 4th strings

*f* *ff* *p* *mp* *f* *mf* *ff* *f* *ff* *f* *sf* *f* *sf*

gradually more bow pressure to a very scratch sound tutti o. s.p. u.v. more bow pressure n.v. u.v. u.v. bow striking on the 3rd and 4th strings

*mf* *f* *ff* *p* *mp* *f* *mf* *ff* *f* *ff* *f* *sf* *f* *sf*

s.t.+n.v. s.t. s.p. gliss up and down irregularly

*p* *mf* *p* *f* *mp* *ff*

gradually more bow pressure to a very scratch sound s.p. u.v. more bow pressure n.v. u.v. u.v. bow striking hardly on the 3rd and 4th strings

*mf* *f* *ff* *p* *mp* *f* *mf* *sf* *f* *sf* *p* *u.v.*

close to bridge gradually more bow pressure to a very scratch sound o. s.p. u.v. more bow pressure n.v. u.v. pizz. behind bridge

*p* *mf* *f* *ff* *p* *mp* *f* *mf* *sf* *f* *sf* *sf* *sf*

col legno

*mp* *ff*

normal s.t.+n.v. s.t. s.p. gliss up and down irregularly

*p* *mf* *p* *f* *mp* *ff*

bow striking hardly on the 3rd and 4th strings

pizz. behind bridge

73

Vln. I

div. o. → u.v. → s.p. → more bow pressure to a scratch sound

*p* *mp* *mf* *ff*

tutti bow striking hardly on the 3rd and 4th strings

*f* *mp* *f* *ff*

Vln. II

bow striking hardly on the 3rd and 4th strings

normal div. 3

gliss

*ff*

bow striking hardly on the 3rd and 4th strings

bow striking hardly on the 3rd and 4th strings

*f* *mp* *f* *ff*

Vla.

u.v. → more bow pressure to a scratch sound

*mp* *mf* *ff*

o. → u.v. → more bow pressure to a scratch sound

*p* *mp* *mf* *ff*

more bow pressure to a scratch sound

*sf* *ff*

more bow pressure to a scratch sound

*sf* *ff*

behind bridge

*f*

Vc.

bow striking on the 3rd and 4th strings

bow striking on the 3rd and 4th strings

normal gliss

*ff*

bow striking hardly on the 3rd and 4th strings

*f* *mp* *f* *ff*

Cb.

pizz. behind bridge

*sf*

pizz. behind bridge

*sf*

arco behind bridge

*f*

u.v. → n.v.

*mp* *sf*

pizz. behind bridge

*sf*

[illegible]

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

close to bridge

behind bridge

normal behind bridge

tutti.

s.p.

gliss.

div. (o.)

s.p.

gliss.up

s.p. + u.v.

mf

3

ff

5

p

pizz.

soft

normal o.

n.v.

s.p. + u.v.

mf

div. 3 o.

mf

3

p

tutti.

s.p.

gliss.

div. (o.)

s.p.

u.v. gliss.up

fp

3

5

f

pizz.

soft

normal o.

s.p.

u.v.

gliss.up

fp

3

5

f

gliss.

s.p.

gliss.

mf

3

ff

5

s.p.

o.

s.p. + u.v.

mf

3

ff

5

pizz.

soft

normal o.

s.p.

u.v. gliss.up

fp

3

5

f

s.p. + u.v.

s.p.

gliss.up

p

3

p

pizz.

soft

normal o. + n.v.

s.p.

u.v.

mf

3

5

p

close to bridge

behind bridge

normal behind bridge

p

98

Vln. I

div. s.t. → s.p.+u.v. → s.p.

*p* *mf*

*sf* *mf* *ff*

Vln. II

s.p. *mf* *sf*

col legno

div. normal s.t. → s.p.+u.v. → s.p.

*p* *mf*

tapping on board by the left hand

tutti bow striking on the 3rd and 4th strings

Vla.

s.p. *f* *mp* *ff*

gliss.up

s.p. *ff* *mp* *ff*

col legno

Vc.

behind bridge *p*

closed to the bridge

s.p. *sf* *mf* *ff*

n.v.

s.p. *ff*

tapping on board by the left hand

arc. behind bridge

vib. closed to the bridge and gradually put more bow pressure

Cb.

*mf* *sf*

pizz. behind bridge

tapping on board

normal o. *p*





117

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *f* *pp* *mf* *sf* *ff* *pp* *ff* *p* *f* *p* *pp* *sf* *mf* *ff* *f* *p* *f* *p* *f* *p* *f*

*s.p.* *m.s.p.* *s.t.* *s.p.* *div. I* *s.p.* *s.p. + u.v.* *tutti* *s.p.* *o. + n.v.* *s.p. + bow pressure*

*o.* *normal* *o.* *s.p.* *o. + n.v.* *s.p. + bow pressure*

*3* *7* *3* *3* *6* *3*

ln. II

Vla.

*Vc.*

Cb.

136

Vln. I

Vln. II

Vla.

Vc.

Cb.

*tutti*

*m.s.p.* *s.t.* *s.p. + u.v.* *s.p. gliss.* *s.p.* *m.s.p.* *s.p. + u.v.* *n.v.* *s.p. gliss.*

*f* *sf* *ff* *p* *f* *ff* *p* *pp* *p* *mf* *p* *mf* *f* *sf*

*m.s.p.* *s.t.* *s.p. + u.v.* *s.p. gliss.* *s.p.* *m.s.p.* *s.p. + u.v.* *n.v.* *s.p. gliss.*

*f* *sf* *ff* *p* *f* *ff* *p* *pp* *p* *mf* *p* *mf* *f* *sf*

*m.s.p.* *s.t.* *s.p. + u.v.* *s.p. gliss.* *s.p.* *m.s.p.* *s.p. + u.v.* *n.v.* *s.p. gliss.*

*f* *sf* *ff* *p* *f* *ff* *p* *pp* *p* *mf* *p* *mf* *f* *sf*

*m.s.p.* *s.t.* *s.p. + u.v.* *s.p. gliss.* *s.p.* *m.s.p.* *s.p. + u.v.* *n.v.* *s.p. gliss.*

*f* *sf* *ff* *pp* *p* *ff* *p* *pp* *p* *mf* *p* *mf* *f* *sf*

*m.s.p.* *s.t.* *s.p. + u.v.* *s.p. gliss.* *m.s.p.* *s.p. + u.v.* *n.v.* *s.p. gliss.*

*f* *sf* *ff* *pp* *p* *ff* *p* *pp* *p* *mf* *p* *mf* *f* *sf*

*m.s.p.* *s.p. + u.v.* *n.v.* more bow pressure to a rough sound

*f* *mp* *f*

*f* *3* *5* *ff*

144

Vln. I

Vln. II

Vla.

Vc.

*sf p*

*sf p*

*sf mp*

*sf f*

*mp*

*gliss.*

*ff f*

*p*

*f*

*p*

*sf mp*

*sf mp*

*f p*

*f*

*p*

*ff*

*pp*

*p*

*ff*

*ppp*

*pizz.*

*over bridge*

*sf*

*sf*

*sf*

*gestures stop to disappear*

Cb.

*sul C* *gliss the each note* *s.p. over pressure to a very rough sound* *o.* *sul C* *gliss the each note* *over pressure to a very rough sound* *ordinary ca. 10° to over pressure and gradually back to ordinary playing, and make a dramatic dynamic change*

# *Qín Song*

*for Flute, Piano, Violín and Cello*

*Composer*

*Huan Lí*

## **SYMBOLS:**

T.R. Tongue Ram to make a short unclear pitch.

◊ (headnote) Airy sound (Aeolian sound) to make an unclear pitch.

bisbigl. Colour trill

Flz Flutter tongue.

X (headnote) Right hand on the keys while left hand on strings lightly to make mute sounds or sliding continuously strings inside piano by fingertips.

s.p. Sul ponticello

o. Ordinary

s.t. Sul tasto

n.v. None vibrato

u.v. Unstable vibrato

m.s.p. Molto sul ponticello

+ Left hand pizzicato

## **Indication:**

1. Tremolos: playing as fast as possible;
2. Rhythmic texture in the piano part plays a staccato, not a legato;
3. Glissando free in the cello: playing a contrasting tone with more dramatic dynamics, such as in bar 43.

**Duration:** ca. 8'30"

# Qin Song

Ethereal and Hollow  $\text{♩} = \text{ca. } 54$

Huan Li

Flute

overblow TR  $\text{sfz}$   $\text{sfz}$   $\text{sf}$  put more air TR

Violin

s.p.  $\rightarrow$  o. s.p.  $\rightarrow$  o. over bridge pizz.  $\text{pp} < f \text{ ff} > \text{pp}$   $\text{ff}$  over bridge pizz. arco s.p.  $\rightarrow$  o. s.p.  $\rightarrow$  o.  $\text{ff}$   $\text{pp} < f$

Viola

vibrate the string to slight pitch-bending pizz.  $\text{ff}$  arco s.p.  $\rightarrow$  o. s.p.  $\rightarrow$  o.  $\text{pp} < f > \text{mf ff} > \text{pp}$  s.p.  $\rightarrow$  o. s.p.  $\rightarrow$  o.  $\text{pp} < f \text{ ff} > \text{pp}$

Piano

Ethereal and Hollow  $\text{♩} = \text{ca. } 54$  mute slightly with L.H. inside piano  $f$  on the keys by right hand  $\text{ff}$  (l.v.)  $\text{ff}$  (l.v.)  $\text{ff}$  (l.v.)

Fl.

bisbigl.  $\text{mf}$   $p$   $f$  gliss. gliss.

Vln.

s.p. + u.v.  $\text{pp}$  col legno  $\text{ff}$

Vc.

Pno.

mute slightly with L.H. inside piano  $\text{mf}$  on the keys by R.H.



15

Fl.

Vln.

Vc.

on the keys

8<sup>va</sup>

Pno.

*pp*

The musical score for measures 15-17 is presented in a standard orchestral layout. The top four staves are for Flute (Fl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute, Violin, and Viola parts are currently silent, indicated by whole rests. The Piano part is the only active instrument, playing a complex, rapid rhythmic pattern. This pattern consists of groups of sixteenth and thirty-second notes, often beamed together. The dynamics are marked 'pp' (pianissimo). A dashed line above the piano staff is labeled '8<sup>va</sup>' and 'on the keys', suggesting a specific performance technique or a reference to a recording. The piano part continues with this intricate texture through measures 15, 16, and 17.

18 Aeolian sound

Fl.

Vln.

Vc.

Pno.

21

Fl.

bisbigl. Flz. n.v.

*p mp f ff mf*

Vcl.

Vc.

s.p. s.p. + u.v. s.t. —

*f p mp*

(8)

Pno.



34

Fl. *gliss.* *gliss.* *tr* *gliss.* *bisbigl.* *tr* *mf* *p*

Vln. *s.p.* *s.p.+u.v.* *o.* *s.p.* *mf* *3* *p*

Vc.

Pno. (8) *6* *6* *6* *6* *6* *6* *6* *6*

36 (tr) *Fls.* *3* *mp* *3* *mf* *p*

Vln. *s.p.+u.v.* *s.p.* *o.* *s.p.+u.v.* *s.p.* *s.p.+u.v.* *mp* *p*

Vc.

Pno. (8) *6* *6* *6* *6* *6* *6* *6* *6*

39

Fl. *u.v.* *n.v.* *gliss.* *bisbigl.* *tr.* *TR* *poco cresc.* *pp* *mp* *sf*

Vln. *s.p.* *b.o.* *s.p.* *s.p.+u.v.* *o.* *s.p.* *o.* *s.p.* *o.* *s.p.* *striking the strings by L.H.* *mp* *f* *p* *f* *mp* *f* *mf* *ff* *sf*

Vc. *col legno* *f* *cresc.* *ff* *sf* *p* *f* *normal gliss up and down freely and make a dramatic dynamics*

Pno. (8) *cresc.* *f* *striking the right side of piano body by R.H.* *(inside piano)*

44

Fl. *pizz.* *f*

Vln. *pizz.* *f* *6* *6* *6* *6* *6* *6* *6* *6*

Vc. *s.p.* *m.s.p.* *3* *o.* *s.p.+u.v.* *p* *mp* *mf* *p* *mf* *mp*

Pno. *continuously gliss strings at a highest registration* *stop* *p sempre* *half*



52 Flz.

Fl.

*pp* *mp* *f* *p* *pp* *mp* *f* *p*

pizz. normal

3

Vln.

6

Vc.

*mf* *mp* *f* *p* *mp* *f* *p*

*gliss.* *s.p.* *s.p. + u.v.* *s.p.* *s.p. + u.v.*

o. V

mute slightly on the strings  
before bridge by L.H.

3

Pno.

54 Flz.

Fl.

*pp* *mp* *f* *p* *sf*

pizz. normal

3

Vln.

6

Vc.

*mp* *f* *mp* *f* *f* *sfz* *ff* *f*

*gliss.* *s.p.* *s.p.* *s.p.* *o.* *s.p.*

o. V

arco

*sfp*

5

Pno.

(tr)

57

Fl.

Vln.

Vc.

Pno.

*pizz by fingertip*

*ff* *f* *ff* *f* *ff* *f* *mp*

*mf sfp* *mf sfp* *mf sfp* *mf sfp* *mf sfp* *mf sfp*

*o.* *s.p.* *o.* *s.p.* *o.* *s.p.*

*f*

59

Fl.

Vln.

Vc.

Pno.

*Aeolian sounds*

*sfp* *f* *sfp* *f* *sfp* *f*

*mf sfp* *mf sfp* *f sfp* *f sfp* *f sfp*

*o.* *s.p.* *m.s.p.* *f* *sfp* *f* *sfp* *f*

*ff* *f* *mp*



61

Fl.

*f* *fp* *mf* *gliss*

Vln.

*f* *sfp* *f* *sfp* *f* *sfp*

Vc.

*sfp* *f* *sfp* *f* *sfp* *f*

Pno.

61

62

Fl.

*fp* *Flz.*

Vln.

*sfp* *sfp* *sfp*

Vc.

*sfp* *sfp* *sfp*

Pno.

*bisbigl.*

62

63

Fl.

*fp* *mf* *fp* *fp* *gliss.* *gliss.* *gliss.*

Vln.

*sfp* *sfp* *sfp*

Vc.

*sfp* *sfp* *sfp*

Pno.

64

Fl.

*gliss.* *tr* *gliss.* *gliss.* *bisbigl.* *n.v.* *ff*

*sfp* *sfp* *sfp* *sfp* *sfp*

Vln.

*sfp* *sfp* *sfp* *sfp* *sfp*

Vc.

*sfp* *sfp* *sfp* *sfp*

Pno.

66

Fl.

Vln.

Vc.

Pno.

*ff*

*pp* staccato

*pizz.*

*ff*

*f*

*pp*

strike sound board

*mf*

71

Fl.

Vln.

Vc.

Pno.

overflow TR

*(sfz)*

*p*

*pizz.*

over bridge

*f*

*sf*

*mf*

*mf*

75

key clicks without pitches  
to make sound effect

Fl.

*f*

Vln.

*col legno*  
*f*

Vc.

*arco* *col legno*  
*f*

Pno.

*pizz*  
*f*

*pizz*  
*f*

Detailed description: This system covers measures 75 to 80. The Flute part features key clicks without pitches to create a sound effect, starting in measure 76. The Violins and Viola play a rhythmic pattern of eighth notes using the col legno technique. The Piano part consists of pizzicato chords in both hands, with the right hand playing a higher register and the left hand a lower register, both marked with a forte (f) dynamic.

81

Fl.

*cresc.*

Vln.

*cresc.*

Vc.

*cresc.*

Pno.

*cresc.*

Detailed description: This system covers measures 81 to 88. All instruments (Flute, Violins, Viola, and Piano) have a crescendo (cresc.) marking. The Flute continues with key clicks. The Violins and Viola maintain their col legno rhythmic pattern. The Piano part features a sequence of chords in the right hand and single notes in the left hand, both increasing in volume.

89

Fl. *ff* *mp* *bisbigl.* *tr*

Vln. *ff* *normal s.p. + u.v.* *tr* *mp* *f* *3*

Vc. *ff* *normal m.s.p.* *tr* *mp*

Pno. *ff* *gliss up*

96 (tr) *mp* *n.v.* *3* *3* *tr* *3* *gliss.* *gliss.* *fp* *fp* *fp* *fp*

Vln. *f = mp* *p < f* *> mp < f > mp < f > p* *mp < f > mp < f = mp* *p < f* *fp* *fp* *fp*

Vc. *f > p < f > mp < f mp < f > p < f* *mp < f > mp < fp* *fp* *fp* *fp* *gliss.* *3*

Pno.

102

Fl. *f* > *mf* < *fp* *fp* < *fp* < *fp* < *ff* *pp* < *ff* *pp* < *ff*

Vln. *fp* *fp* *fp* *fp* < *fp* < *fp* < *ff* *pp* < *ff* *pp* < *ff*

Vc. *fp* < *fp* *fp* < *fp* < *fp* < *ff* *pp* < *ff* *pp* < *ff*

Pno. *ff* *ff* *pizz* *f* *ff* *pizz* *f*

*fast and powerful* *on the keys*

109

Fl. *pp* < *ff* *p* < *f* *p* < *ff* *f* < *ff*

Vln. *pp* < *ff* *p* < *f* *p* < *ff* *f* < *ff*

Vc. *pp* < *ff* *p* < *f* *p* < *ff* *f* < *ff*

Pno. *ff* *pizz* *f*

*on the keys* *on the keys*

groove use of key clicks without exact  
pitches to make sound effect

115

Fl. *f*

Vln. *pizz* *f*

Vc. *pizz* *f*

Pno. *pizz by fingertip* *sf* *8va*

121 normal key clicks  
on the lip

Fl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *pizz by fingertip* *sf* *8va*

128

Fl.

Vln.

Vc.

Pno.

TR

TR

sf

sf

over bridge

sfz

sfz

over bridge

sfz

sfz

pizz by fingertip

pizz by fingertip

pizz by fingertip

pizz by fingertip

pizz by fingertip

pizz by fingertip

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

f

f

136

Fl.

Vln.

Vc.

Pno.

TR

TR

sfz

sfz

f

ff

f

arco m.s.p.

arco m.s.p.

arco m.s.p.

arco m.s.p.

f

ff

f

f

ff

f

f

mute slightly with L.H.



143

Fl.

*ff*

*f* *sfz*

Vln.

*ff*

*f* *sfz*

M.S.P.

Vc.

*ff*

*f* *sfz*

M.S.P.

Pno.

*pp*

*pp*

148

Fl.

*f* *sfz*

Vln.

*f* *sfz*

M.S.P.

Vc.

*p*

moving between bridge and tailpiece

Pno.

*p*

151

Fl.

*mf* 5 9 9

Vln.

Vc.

*mf* *mp*

Pno.

(8)

*mf*

half

153

Fl.

5 5 9 9 5 9 9

Vln.

Vc.

*mf*

Pno.

(8)

155

Fl.

Vln.

Vc.

Pno.

*ff*

*p* *f*

*ff*

*half*

5 5 9 9 5 9 9

157

Fl.

Vln.

Vc.

Pno.

*ff*

*ff*

5 5 9 9 5 9 9

159

Fl.

Vln.

Vc.

Pno.

(8)

*f*

161

Fl.

Vln.

Vc.

Pno.

(8)

163

Fl. *bisbigl.* *tr* *ff* *Flz.* *ff* *sf* *overblow TR*

Vln. *over bridge* *sfz* *sfz* *sfz*

Vc. *3* *s.p.* *s.p. + u.v.* *pizz* *over bridge* *sfz* *sfz* *ff* *f* *sfz*

Pno. *pizz by fingertip* *8<sup>va</sup>* *pizz by fingertip* *8<sup>va</sup>*

# *Armour Dance*

*for a large ensemble*

*(Transposed Score)*

*Composer*

*Huan Li*

## Instrumentation:

Flute  
(also Alto Flute)

Oboe

Horn in F (with straight mute)

Trumpet in Bb (with straight mute)

Trombone (with straight mute)

Percussion (2 players)

Timpani, Medium Chinese Crash Cymbals, Medium Chinese Gong, Tambourine, Slide Whistle, Xylophone

Piano (Tuned D1, G1, F3, C5)

Solo Violin

Solo Viola

Solo Cello

## Symbols:

ord.      ordinary playing

s.t.        sul tasto

s.p.        sul ponticello

m.s.p.    molto sul ponticello

n.v.        no vibrate  
              tapping on strings

pizz.      pizzicato

## **Indication**

1. Piano: playing not legato, except there is a slur;
2. Voice: creating a breath sound by brass players more dramatic in the second movement;
3. Tremolos: playing as fast as possible;
4. pizzicatos: when strings present a percussive sound by pizzicato, playing as powerful as they can.

**Duration:** ca.26 minuets



## 5

Huan Li

Sober and ponderous, ca. 1856

Flute

Oboe

Horn in F

Trumpet in Bb

Trombone

Timpani

Cymbals

Gong

Lylophone

Piano

Violin

Viola

Cello

Sober and ponderous, ca. 1856

Violin

Viola

Cello

Sober and ponderous, ca. 1856

Fl. *ff* *mf* *p* *pp* *ff* *mf* *p* *pp*

Ob. *ff* *mf* *p* *pp* *ff* *mf* *p* *pp*

Hn. *f* *pp* *mp* *f* *p* *pp* *f* *mf* *mp*

Tpt. *f* *f* *pp* *mp* *f* *p* *pp* *p* *mf* *f* *f* *mf* *mp*

Tbn. *p* *mf* *f* *pp* *p* *f* *pp* *p* *f* *mp* *mf* *mp*

Timp. *mp* *f* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

M.C. Cym.

Tamb. *p*

Xyl.

Pno. *ff* *mf* *p* *pp* *ff* *mf* *p* *pp*

Vln. *pp* *f* *mp* *mf* *fp* *sf* *fp* *f* *mp* *sf*

Vla. *p* *mf* *fp* *mp* *f* *mp* *f* *mp* *sf*

Vc. *ff* *p* *mp* *f* *mp* *f* *mp* *f*

\* Red \*



FL. 17

ff 9 9 9 9 9 f 9 5 p mf 9 5 pp ff 9 9 9 9 9

Ob. ff 3 3 3 3 3 f 3 3 p mf 3 3 mf 3 3 ff 3 3 3 3 3

Hr. f p f f f p f f p f f 3

Tpt. f 3 mf f f mp f f p

Tbn. f p f f f mf f gliss. sf p f

Temp. mf p mf p mf p f

M.Ccym. 4/4

M.Gong 4/4

Tamb. fp mf fp

Xyl. 4/4

Pno. ff 7 7 7 7 7 f 7 p mf 7 p pp 7 pp ff 7 7 7 7 7

Red \*

Vln. ff pizz. f arco mp f mf f f 3 gliss. p pizz. sf f

Vla. ff 3 pizz. f 3 arco p mf p mf f 3 gliss. p 3 pizz. sf f

Vc. ord. s.p. n.v. p p f p gliss. V p pizz. f 3 arco s.t. pp



This page of the musical score is for a symphony, featuring staves for Flute (Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), M.C.Cym., M.Gong, Tamb., Xyl., Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes various musical notations such as notes, rests, dynamics (ff, f, mf, p, pp), articulation (accents, slurs), and performance instructions (arco, pizz., gliss.). The key signature is B-flat major and the time signature is 3/4.

2+2+3 4+4+5 4+6 5+5

Fl. *ff* *f* *mf* *pp* *ff* *f*

Ob. *ff* *f* *mf* *pp* *ff* *f*

Hr. *sf* *p* *f* *mp* *f* *p* *mf* *f*

Tpt. *f* *p* *sf* *mf* *p* *pp* *f*

Tbn. *f* *p* *sf* *mf* *f* *p* *f* *mp* *f* *mp* *f*

Timp.

M.CCym. *mf* *f* *p*

M.Gong *f* *pp*

Tam. *p* *f* *p*

Whist. *f*

Xyl. *3*

Pno. *ff* *f* *mf* *pp* *ff* *f*

2+2+3 4+4+5 4+6 5+5

2da \*

Vln. *4+3* *mp* *f* *mp* *f* *ff* *mp* *f* *sf* *mp*

Vla. *arco* *mp* *f* *mp* *f* *ffp* *mf* *f* *mp* *fp* *f*

Vc. *pizz.* *arco* *mp* *f* *mp* *f* *ff* *mp* *mf*

*arco* *mp* *f* *mp* *f* *ff* *mp* *f* *mp* *fp* *f*

*gliss.* *mp* *mf*

3+2

43

Fl.

Ob.

Hr.

Tpt.

Tbn.

Timp.

M.Gong

Tarb.

Xylo.

Pno.

Red \*

Vln.

Vla.

Vc.

arco

*mf* *p* *pp* *ff* *f* *mf* *pp* *ff*

*mf* *p* *pp* *ff* *f* *mf* *pp* *ff*

*mf* *p* *mf* *mp* *f*

*mf* *f* *p* *mf* *p* *ff* *p* *f*

*p*

*f*

*mf* *p* *pp* *ff* *f* *mf* *pp* *ff*

*gliss.* *s.p.* *pizz.*

*gliss.* *m.s.p.* *gliss.* *pizz.*

*gliss.* *pizz.* *arco*

*f* *sf* *f* *p* *sf* *f* *p* *f* *f* *3* *f*

*3+2*

*3+2*

*3+2*



3+3+3

50

Fl.

*f*

*mf*

*p*

*f*

*pp*

*ff*

*f*

*mf*

*p*

Ob.

2+2+5

*p*

*f*

*pp*

*ff*

*mf*

*p*

Hr.

3+3+3

Tpt.

*p*

Tbn.

*p*

*f*

*mf*

Timp.

*mf*

M.Cym.

M.Gong

Tamb.

by fingers

Xyl.

3+3+3

Pno.

*p*

*f*

*pp*

*ff*

*mf*

*p*

3+3+3

4+3

pizz.

*f*

Vln.

Vla.

Vc.

*mp*

*f*

*p*

*f*

pizz.

[illegible]

65

Fl.

Ob.

Hr.

Tpt.

Tbn.

Timp.

M.Cym.

M.Gong

Tarb.

Xyl.

Pno.

Vln.

Vla.

Vc.

*pp* *ff* *f* *mf* *p* *f*

*pp* *ff* *f* *mf* *p* *mf* *f*

*p* *f*

*p* *f*

*p* *f*

*mf*

*sempre* *mf* *p* *f*

*pizz.* *f* *mf* *p* *arco* *sf* *p* *s.p.* *f* *mf* *f* *pizz.* *f* *p* *sf* *p*

*mf* *p* *arco* *sf* *p* *s.p.* *mf* *f* *p* *pizz.* *f* *p* *sf* *p*

*mf* *p* *arco* *sf* *p* *s.p.* *mf* *f* *pizz.* *f* *sf* *p*



77

Fl.

Ob.

Hr.

Tpt.

Tbn.

Timp.

M.Cym.

M.Gong

Tamb.

Xyl.

Pno.

Vln.

Vla.

Vc.

*mf* *f* *mp* *p* *ff* *mf* *mp* *ff* *mf* *f* *p* *ff* *mp*

*gliss.* *mp* *f* *mp* *f* *mf* *f* *p* *mf* *p* *ff* *p*

*arco* *m.s.p.* *p* *s.p.* *ff* *S.p.* *p* *m.s.p.* *ff* *f*

*s.t.* *mp* *ff*

3+2 3+2 3+2 3+2

84

Fl.

Ob.

Hn.

Tpt.

Tbn.

Tim.

M.Cym.

M.Gong

Tam.

Xyl.

Pno.

Vln.

Vla.

Vc.

*ff* *f* *mf* *p* *ff* *mp* *ff* *mf*

*ff* *f* *mf* *p* *ff* *mp* *ff* *mf*

*mp* *f* *mp* *f* *p* *f* *mf* *fp* *f* *mp* *mf* *p*

*pp* *mp* *f* *mp* *f* *p* *mf* *mp* *fp* *mf* *p*

*f* *mp* *f* *mp* *mf* *f* *p* *mf* *p*

*ff* *f* *pp* *ff* *mf*

*s.t.* *f* *p* *f* *mp* *f* *p* *mf* *p* *f* *p*

*ff* *f* *pp* *p* *f* *ff* *p* *f* *p*

*p* *f* *p* *f* *p* *f* *p*



110

Fl. *mf* *f* *p* *tr* *colour swirl* *grauddlay more airy sound* *switch to alto flute* *ff*

Ob. *mf* *f*

Hr. *f* (unvoiced breath-sound out and in)

Tpt. *f* (unvoiced breath-sound out and in)

Tbn. *f* (unvoiced breath-sound out and in)

Timp.

Tamb.

Whist.

Xyl.

Pno. *tr* \*

Vln. *p*

Vla. *p*

Vc. *p* *sf*



130

FL.

A. Fl.

Ob.

*mf*

*p*

*f*

Hr.

wo ho

Tpt.

wo ho

Tbn.

wo ho

Timp.

M.Cym.

M.Gong

Tam.b.

*fingers*

*f*

Whist.

Xyl.

*3*

*3*

*5*

Pno.

*fp*

*pp*

*tr*

Vln.

*tapping*

*fff*

Vla.

*tapping*

*fff*

Vc.

*tapping*

*fff*



[illegible]

178

A. Fl. *n.v.* *pp* *f* *switch to flute*

Ob. *f*

Hr.

Tpt.

Tbn. *p* *m.v.* *V.*

Timb.

M.Cym.

M.Gong

Tamr.

Xyl.

Pno.

Vln. *arco* *mf* *spiccato* *s.t.* *gliss.* *V.* *pizz.* *p* *arco normal* *ff* *pp* *ff* *pizz.* *arco*

Vla. *V.* *arco* *ff* *pp* *pizz.* *p* *arco normal* *ff* *pp* *pizz.* *ff* *arco*

Vc. *arco* *ff* *pp* *pizz.* *p* *pizz.* *ff* *arco*

Powerful and mysterious ♪=ca. 92



[illegible]

[illegible]



48

Fl. *ff* *ff* *f* *mp* *f* *cresc.* *ff* *switch to alto flute*

A. Fl.

Ob. *ff* *ff* *f* *ff*

Hn. *f* *mp* *f* *ff*

Tpt. *f* *mp* *f* *ff*

Tbn. *f* *mp* *cresc.* *f* *ff*

Timp. *f* *ff*

M.C. Cym. *mp* *p* *mp* *p* *mp* *mf*

Xyl. *f*

Pno. *f*

Vln. *ff* *mp* *f* *ff* *ff* *ff* *ff* *ff*

Vla. *ff* *mp* *f* *ff* *ff* *ff* *ff* *ff*

Vc. *ff* *ff* *f* *mp* *f* *f* *ff* *ff*

66

A. Fl.

*ff*

*fp* *f* *fp* *f* *sfz* *f* *f* *ff* *fff*

switch to flute

Ob.

*ff*

*fp* *f* *fp* *f* *fp* *f* *ff* *fff*

Hn.

*ff*

*mp* *ff* *mp* *ff* *f*

Tpt.

*ff*

*mp* *ff* *mp* *ff* *f*

Tbn.

*ff*

*mp* *ff* *mp* *ff* *f*

Timp.

*f* *mp* *f* *mp* *f* *mp* *f* *f*

M.C.Cym.

*ff* *fff* *ha so* *f*

M.C.Gong

*ff* *fff* *ha so*

Tanb.

*mp*

fingers

Pno.

*ff* *fff* *ha so* *ff*

Vln.

tapping on strings by left hand put down the bow

*ff*

pizz.

pick up the bow

arco *f ff f ff*

Vla.

tapping on strings by left hand put down the bow

*ff*

pizz.

pick up the bow

arco *f ff f ff*

Vc.

tapping on strings by left hand put down the bow

*ff*

pizz.

pick up the bow

arco *f ff f ff*

[illegible]

[illegible]

[illegible]

[illegible]



[illegible]



185

Fl. *ff* *switch to alto flute*

A. Fl. *ff* *switch to flute*

Ob. *ff*

Hr. *ff* *mp* *ff* *f*

Tpt. *ff* *mp* *ff* *f*

Tbn. *ff* *mp* *ff* *f*

M.C.Cym. *mf* *mp* *f* *mp* *f* *mf*

M.C.Gong *mp* *f* *mp* *f* *mf*

Pno. *p* *f* *ff*

Vln. *ff* *mf* *f* *mf* *f* *ff* *sf* *mp* *< f* *sff* *striking strings* *put down the bow*

Vla. *ff* *mf* *f* *mf* *f* *ff* *sf* *mp* *< f* *sff* *put down the bow*

Vc. *ff* *mf* *f* *mf* *f* *ff* *sf* *mp* *< f* *sff* *put down the bow*

206

Fl. *ha so* *fp* *f* *sfp* *f* *ff* *sf* *fp* *fp* *f* *f* *gliss.* *N.* *fp* *fp* *f* *f* *gliss.* *N.* *f* *f*

Ob. *ha so* *f* *p* *f* *fp* *f* *ff* *sf* *fp* *fp* *f* *f* *gliss.* *N.* *fp* *fp* *f* *f* *gliss.* *N.* *f* *f*

Hr. *ha so* *mp* *mf* *mp* *gliss.* *gliss.*

Tpt. *ha so* *mf*

Tbn. *ha so* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f*

M.C.Cym. *o* *p* *mp*

M.C.Gong *o* *p* *mp*

Pno. *f* *8va*

Vln. *pizz.* *ff* *pick up the bow* *arco* *s.p.* *f ff* *f ff* *f ff* *f ff* *striking on strings* *f ff*

Vla. *pizz.* *ff* *pick up the bow* *arco* *s.p.* *f ff* *f ff* *f ff* *f ff* *striking on strings* *f ff*

Vc. *pizz.* *ff* *pick up the bow* *arco* *s.p.* *f ff* *f ff* *f ff* *f ff* *striking on strings* *f ff*

223

Fl.

*fp* *fp* *f* *gliss* *N.*

Ob.

*fp* *fp* *f* *gliss* *N.*

Har.

*f* *ff* *f* *mp* *f*

Tpt.

*f* *ff* *f* *mp* *f*

Tbn.

*f* *ff* *f* *mp* *f*

Timp.

*f*

M.C.Cym.

M.C.Gong

Tamb.

*fingers* *f*

Pno.

*ff* *ff*

Vln.

*f* *ff* *mf* *ff* *f* *ff* *mp* *f* *p* *ff* *sf* *sf* *sf* *ha* *fff*

Vla.

*f* *ff* *mf* *ff* *f* *ff* *mp* *f* *p* *ff* *sf* *sf* *sf* *ha* *fff*

Vc.

*f* *ff* *mf* *ff* *f* *ff* *mp* *f* *p* *ff* *sf* *sf* *sf* *ha* *fff*

Expressive and Complicated  $\text{♩} = \text{ca. } 86$

Flute

Oboe

Horn in F

Trumpet in Bb

Trombone

Medium Chinese Crash Cymbals

Tambourine

Xylophone

Piano

Violin

Viola

Violoncello

Expressive and Complicated  $\text{♩} = \text{ca. } 86$

8<sup>va</sup> ..... J  
Ped \*

8<sup>va</sup> ..... J  
Ped \*

sul E as high as possible randomly

sul A as high as possible randomly

sul A as high as possible randomly

10

Fl. *airy sound*  
*mp*<sup>3</sup> *mf*

Ob. *n.v.*  
*mp* *mf* *mp* *p* *mp* *mf* *mp* *p* *mf* *mp* *mf*

Hr. *p* *ppp* *pp* *p* *mf* *mp* *mp* *mp* *p* *mf* *mp* *mf*

Tpt. *pp* *ppp* *p* *mf* *mp* *pp* *mf* *mp* *mf* *p* *f* *mp*

Tbn. *ppp* *mf* *pp* *ppp* *pp* *p* *f* *p* *f* *p*

Crng.

Tamb. *p* *mf* *p* *p* *mf* *p* *mf*

Xyl.

Pno. *8<sup>va</sup>.....*  
*Red \**

Vln. *sul E*  
*as high as possible* *randomly*  
*p* *6* *6* *6* *6*

Vla. *sul A*  
*as high as possible* *randomly*  
*p* *6* *6* *6* *6*

Vc. *sul A*  
*as high as possible* *randomly*  
*p* *6* *6* *6* *6*

The musical score for "The Great Wall" by John Williams is presented in a two-system format. The first system contains measures 1 through 10, and the second system contains measures 11 through 20. The score is written for a full orchestra, including Flute (A. Fl.), Oboe (Ob.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timp., Cym., Gong, Tanb., Xyl., Pno., Vln., Vla., and Vc. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (e.g., *mp*, *mf*, *f*, *p*, *ff*), and articulations (e.g., *gliss*, *slap tongue*, *senza sord.*). The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The score includes various musical notations such as notes, rests, dynamics, and articulations.

33

A. Fl.

Ob.

Hn.

Tpt.

Tbn.

Timpani

Snare

Xyl.

Pno.

Violin

Viola

Cello

at the frog

[illegible]



The musical score for 'The Great Wall' by Tan Dun is a complex orchestral work. It features a full orchestra and vocal soloists. The score is in 2/4 time and includes parts for Flute, Oboe, Horns, Trumpets, Trombones, Cymbals, Gong, Xylophone, Piano, Violins, Violas, and Vocals. The music is characterized by its rhythmic complexity and dynamic range, with various performance instructions like 'airy sound', 'normal', and 'baw striking on strings'.

[illegible]

99

Fl.

Ob.

Hr.

Tpt.

Tbn.

S.Whist.

Xylo.

Pno.

Vln.

Vla.

Vc.

*f*

*ff*

*mf*

*f*

*sf*

switch to alto flute

at the frog

bow striking on strings

put down the bow

ha ha i ha i ha i i

ha i ha i i ha

ha i i i ha i i

ha i i i ha i i

5

V

at the frog

put down the bow

at the frog

put down the bow

at the frog

put down the bow



This musical score is for the piece "The Great Wall" by Tan Dun. It is a large-scale orchestral work featuring a variety of instruments and vocal soloists. The score is written for a full orchestra, including woodwinds (Flute, Oboe, Horn, Trumpet, Trombone, Tuba), strings (Violin, Viola, Violoncello, Double Bass), and percussion (Cymbal, Gong, Tom-tom, Xylophone). It also includes vocal soloists (Soprano, Alto, Tenor, Bass) and a large ensemble of vocalists (Soprano, Alto, Tenor, Bass). The score is written in a complex, multi-measure format, with many measures containing multiple notes and rests. The tempo is marked "Allegro" and the key signature is one flat (B-flat major or D minor). The score is divided into several sections, with the first section being the most prominent. The music is characterized by its intricate, layered structure, with many instruments playing simultaneously. The vocal soloists and ensemble provide a powerful, expressive element to the composition. The score is a testament to Tan Dun's mastery of orchestration and his ability to create a truly unique and powerful musical experience.

[illegible]

# Yǐ

*Suite for a large ensemble*

*Composer*

*Huan Li*

## Yi

1. Girls' Ceremony
2. Jump Moon
3. Torch Dance
4. Wine Song

## Instrumentation

Oboe

Bamboo Flute

Pipa (Chinese Lute)

Tuned Guitar (Eb, Ab, D, G, B, E)

Yangqin (Chinese Dulcimer)

Marimba

Percussions (2 players)

1 pair of Small Peking Cymbals; 1 Bass Drum; Xylophone; 1 Sustained Cymbal; 1 Wood Block; 1 pair of Crotales (C4#); 1 Slide Whistle; 1 Chinese Gong

Violin I

Violin II

Viola

Erhu

Cello



### **Indication**

1. Each theme: there is free bar-line to create a molto free tempo. The traditional instrumental player can give more space to create a dramatic sound and timbre through performing techniques. For example, in the movement of pipa and guitar, the expression of grace notes can be decided by pipa player within the indications. Correspondingly, the guitar player probably changes the timbres by the different fingerings.
2. Tremolos: playing as fast as possible;

**Duration:** ca. 29'

[illegible]

14

B.Fl. *mf*

Ob. *mf*

Gtr. *mf*

P.Pa. striking on sound board

Y.Qin.

Mar. *f*

xyl.

Vln. *mp* pizz.

Vln. *mp* pizz.

Vla. pizz.

Erh. normal bow striking on sound board

Vc. *mf* arco.

[illegible]

40 *only air*

B.Fl. *f*

Ob. *mp < sf* *f* *mp < sf* *f* *mp < sf* *f* *mp < sf* *mp < sf*

Gtr.

P.Pa.

Y.Qin.

Mar. *f* *mp*

Perc. I

Vln. *f* *arco* *sliding each note with any order, but no repeat the order* *mp < f* *mp* *f* *ff* *sul E as high as possible* *u.v.* *s.p.* *s.t.*

Vln. *f* *arco* *sliding each note with any order, but no repeat the order* *mp* *f* *mp < f* *ff* *sul E as high as possible* *u.v.* *s.p.*

Vla. *f* *arco* *sliding each note with any order, but no repeat the order* *mp* *f* *mp < f* *ff* *sul A* *as high as possible s.p.*

Erh. *f* *sliding each note with any order, but no repeat the order* *mp* *f* *mp* *mp* *m.v.*

Vc. *sf* *mp < sf* *after the bridge* *arco* *col legno* *striking on sound board* *after the bridge* *arco* *col legno* *after the bridge* *arco* *col legno* *after the bridge* *arco* *col legno* *after the bridge* *arco* *col legno* *after the bridge* *arco* *col legno* *after the bridge* *f*

**A** Emotional ♩ = ca. 66

B.Fl.

68

n.v. m.v. m.v. n.v.

sf p < f sf p < f

gliss. throat tone with unclear pitch

gliss. half hole (d+♯)

p sf p < f p

sf sf sf f sempre

air sounds without pitches

Ob.

n.v. o. c tr

mp < f > p < f sf P < f sf

air note without clear pitch

3 5 5

p mf mp < mf > p

gliss.

sf sf sf mp f

air note without clear pitch

B.Fl.

78

C tr

mp f > mf 5 f > sf

(o+♯+♯) waving the tube to make unclear sound effect

f p < mf sf mf f sf

Ob.

f mp f mp p mf < f 6 mp f > p < mf > p mf < f > P mf > f mf > f

gliss. gliss.

n.v. n.v. n.v. n.v. n.v. n.v.

mf sf p < f > P mf

air note

B.Fl.

87

sf p < mf f

6

sf mf f sf sf f mp 5 6 f

gradually put more air

c tr

sf sf sf f sf

Ob.

m.v. gliss. o. tr

< f > mp f 9 mp 7 f mp < sf mp

(o+♯) airy sound

p < f > mf

o. n.v.

f 3 mp < f > mp mp < f > mp

sf sf sf mp mf

B.Fl.

96

m.v.

waving the tube to make unclear sound effect

mf f

3 7

sf sf mp < f > p f 5 mp < f > p sf

9

sf f 5 sf p < f > mp sf

waving tube to make unclear sound with different dynamics ca. 10'

Ob.

f 3 5 5

p

m.v. n.v.

108 **B** ♩=ca. 60

B.Fl.

Ob.

Y.Qin.

Mar.

Perc. I **B** ♩=ca. 60  
Bass Drum  
*p* *pp*

Perc. II *p* *pp*  
Large Chinese Gong

Vln. **B** ♩=ca. 60  
*mp* *mf* *f* *mp* *mf* *p*

Vln. *p* *mp* *mf* *f* *mp* *mf* *p* *pp*

Vla. *mp* *f* *mp* *mf* *p*

Erh.

Vc. *mp* *f* *mp* *f* *p* *pp*

Xylophone *p*

stoking the side of drum

ricochet

sul E normal

sul E normal

sul A ricochet

sul A normal

repeatedly

repeatedly

repeatedly

repeatedly



116

B.Fl. *n.v.* *airy sound without a pitch* *n.v.* *n.v.* *n.v.* *n.v.* *p* *<* *mf* *p* *<* *mf* *p* *<* *mf* *p* *<* *mf*

Ob. *n.v.* *m.v.* *n.v.* *n.v.* *n.v.* *n.v.* *p* *<* *mf* *mp* *<* *mf* *p* *p* *<* *mf* *mp* *<* *mf* *p*

Gtr. *mp* *mp*

P.Pa. *mp* *mp*

Y.Qin. *mf* *repeatlly with the diffenet order*

Mar. *p* *p* *p* *p* *p* *mf* *repeatlly with the diffenet order*

Perc. I *mf* *striking on the drum face*

Perc. II *mf* *repeatlly with the diffenet order*

Vln. *s.p.* *s.t.* *s.p.* *n.v.* *mf* *f* *mp* *<* *f*

Vln. *s.p.* *s.t.* *s.p.* *n.v.* *mf* *f* *mp* *<* *f*

Vla. *s.p.* *s.t.* *s.p.* *n.v.* *mf* *f* *mp* *<* *f*

Erh. *p* *mp* *m.v.* *mf* *n.v.* *m.v.*

Vc. *s.p.* *s.t.* *s.p.* *n.v.* *mf* *f* *mp* *<* *f* *p* *<* *mf* *mp* *<*

127

only air without pitches

*f*

5

5

5

5

5

5

5

5

5

5

Ob.

Gtr.

repeatlly with the diffemet order

*p*

P.Pa.

repeatlly with the diffemet order

*p*

Y.Qin.

Mar.

Perc. I

Peking Cymbals

*p*

3

3

3

3

3

3

3

3

3

3

3

Perc. II

Wood Block

Vln.

gliss each note

*p ↔ mf*

repeatlly with any different orders  
with very light bow pressure

Vln.

with very light bow pressure  
repeatlly with any different orders

*p ↔ mf*

Vla.

with very light bow pressure  
repeatlly with any different orders

*p ↔ mf*

Erh.

n.v.

*mp*

*p*

*f*

Vc.

*f*

*mp*

sub C

pizz. after bridge

*p*

133

B.Fl. *mp* *mp*

Ob. *mp* *mf* *p* *mp* *3 mf* *p*

Gtr. *mf*

P.Pa. *mf*

Y.Qin. *mf* repeatedly with the different order

Mar. *mf* repeatedly with the different order

Perc. I *p* *p*

Perc. II *p* *p*

Vln. *mf* *mp* *f*

Vln. *p* *mp* *f*

Vla. *p* *mp* *f*

Erh. *p* *mf* *mp* *mf* *p* *p* *mp* *mf* *p*

Vc. *mp* *f*

Jump Moon

Gtr. 181 *mp* *rit.....* *n. d. p.* *bending pitch* *mp* *f* *p* *back to tempo* *mp* *ff* *mf* *f* *> mp* *< mf* *< f* *> mp* *< p* *gliss.* *gliss.* *glissing each note* *5* *f* *ff* *p* *f*

P.Pa. *f* *> mp* *5* *f* *sf* *f* *mf* *> p* *mf* *p* *f* *mp* *< f* *mp* *f* *p* *changing colour by L.H. zhai* *6*

Gtr. 192 *ff* *mp* *< f* *p* *f* *mp* *3* *5* *ff* *f* *6* *5* *5* *p* *ami* *cresc.* *senza tempo* *faster* *above the sound hole* *fff* *slower* *stop* *pp*

P.Pa. *f* *p* *mf* *< ff* *5* *mp* *p* *sf* *mp* *sf* *mf* *< f* *Jiao*

Gtr. 206 *sf* *sf* *p* *f* *mf* *6* *ff* *p* *ff* *3* *5* *3* *2* *mp*

P.Pa. *p* *< f* *mp* *< f* *sf* *mf* *f* *3* *sf* *mp* *f* *mp* *f* *mp* *f*

Gtr. 215 *on strings* *f* *p* *mf* *mp* *mf* *> mp* *f* *mp* *m.v.* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *m.v.*

P.Pa. *fp* *mp* *mf* *fp* *f* *mf* *f* *mp* *f* *mf* *f* *p* *< f* *>* *mp* *< ff* *> mf*

*dramatically and dynamically changing colours*

224

D

♩=ca. 120

B.Fl.

Gtr.

P.Pa.

Y.Qin.

Mar.

Perc. I

Vln.

Vln.

Vla.

Erh.

Vc.

stop

$\text{>}$  *p*

striking slowly strings  
by palm

stop

$\text{>}$  *p*

bottom to top fade away

6

*mp*

*fff*

*fff*

D

♩=ca. 120

bass drum

a pair of crotales

pizz.

*fff*

pizz.

*fff*

pizz.

*fff*

sul A  
the highest note

pizz.

*fff*

*ff*

*ff*

*ff*

*f* <sup>5</sup> *mp* *f*

[illegible]

256

B.Fl.

Ob.

Gtr.

P.Pa

Y.Qin.

Mar.

Perc. I

Perc. II

Vln.

Vln.

Vla.

Erh.

Vc.



[illegible]



[illegible]

[illegible]

357

Y.Qin.

normal

glissing by fingertips

repeat with any oders

*mp* *cresc.* *f* *f* *mp* *cresc.* *f* *mp*

Mar.

repeat with any oders

*mp* *cresc.* *f* *fp* *f* *mp*

8<sup>va</sup> gliss.

371 **F**

Y.Qin.

repeat with any oders

*mp* *cresc.* *f* *mp* *cresc.* *f* *p*

Mar.

8<sup>va</sup> gliss.

*f* *mp* *cresc.* *f*

Vln.

**F**

at the frog

*f* *ff*

Vln.

at the frog

*f* *ff*

Vla.

at the frog

*f* *ff*

Vc.

at the frog

*f* *ff*



[illegible]









The image shows a page of a musical score, likely for a symphony orchestra and Chinese Gong. The score is written in 4/4 time and features a variety of instruments and dynamics. The instruments listed on the left are B.Fl., Ob., Gtr., P.Pa., Y.Qin., Mar., Perc. I, Vln., Vln., Vla., Erh., and Vc. The score includes a variety of musical notation, including notes, rests, and dynamic markings such as *p* (piano) and *sf* (sforzando). The score is divided into measures by vertical bar lines, and the instruments are grouped into staves. The overall style is that of a professional musical score, with clear notation and a structured layout.

# *Ink and Colour*

*for Clarinet Bb, Cello and Piano*

*Composer*

*Huan Li*

## Symbols:

⊗ Breathy, but very clearly defined pitch

m.s.p. Molto sul ponticello

s.t. Sul tasto

⊗ Very breathy, more breath than tone

s.v. Senza vibrato

o. Ordinary playing

s.p. Sul Ponticello

c.l.batt. Col legno Battuto

## Indication

1. Tremolos: playing as fast as possible;
2. When clarinet plays breath tone or less breath tone, the pitch can be flexible and it should clearly highlight the different tone colour.

**Duration:** ca.8'30"

# Ink and Colour

Huan Li

**Clarinet in Bb**

Dramatic, Contrary ♩ = ca.40

breathy with clear pitch

blowing sound without pitch

breathy

*sff* *pp* *p* *p* *ff* *pp* *sff* *ppp* *sempre*

**Violoncello**

s.p. → n.v.

normal

pp *3* *p* *mp* *f* *p* *sfp*

**Piano**

Dramatic, Contrary ♩ = ca.40

very fast

non action

*p* *fff*

depress silently

half

*p* *mf* *pp*

**Cl.**

*pp* *p* *ff* *pp* *p* *poco* *mf*

**Vc.**

s.m.v.

c.l. batt.

arco

s.t.

s.p.

o. → s.t.

*pp* *p* *ff* *pp* *5* *mp* *3* *mp*

**Pno.**

*p* *ff* *pp* *p* *f* *5* *mf* *6* *ff*

sempre

half Left Pedal *pp* *mp* *R.P.*

8

Cl. *p* *mf* *mp* *pp* *ff* *f* *ff* *pp* *more breath than tone*

Vc. *p* *mp* *pp* *ff* *f* *ff* *pp* *pizz.* *arco* *s.t.*

Pno. *p* *mf* *pp* *p* *pp* *p* *mp* *mf* *p* *mp* *ff*

12

Cl. *p* *mp* *f* *mf* *f* *sf* *f* *p* *tr*

Vc. *sf* *f* *p* *f* *p* *mp* *o.* *s.p.* *o.* *s.t.*

Pno. *f* *ff* *p* *mp* *very fast* *sf* *p* *depress silently* *L.P.*

15

Cl. *tr* *n.v.* *b.s.* *normal* *f* *pp* *p < fff* *pp* *p* *f* *ff*

Vc. *n.v.* *0.* *s.p.* *m.s.p.* *pp* *mf* *pp* *p* *mp* *ff*

Pno. *pp* *p* *sf* *pp* *ff* *pp* *f* *sf* *pp* *ff*

17

Cl. *pp* *mp* *pp* *p* *mf* *pp* *more breath than tone* *pp*

Vc. *mp* *pp*

Pno. *pp* *f* *ff* *p* *pp* *p* *pp* *p* *ff* *fff* *pp* *ppp* *half* *f* *ff* *p* *L.P.* *ppp* *pp < p* *p* *mp* *ff* *R.P.* *ppp*



21

Cl.

*ff* *ff* *ff* *pp* *fff*

Vc.

*pp* *p* *ppp* *ff* *sff* *ff*

*pizz.* *arco* *pizz.* *arco* *c.l.batt.*

Pno.

*marcato* *ff* *pp* *pp* *p* *f* *ff*

*pp* *8<sup>va</sup>* *p* *f* *sff*

L.P.

25

Cl.

*ppp* *sf* *p* *pp* *sempre*

*without any action* *arco* *s.t.* *s.p.* *s.t.* *s.p.*

Vc.

*ppp* *p* *pp*

Pno.

*without any action* *pp* *p* *mf* *p*

*half*

29

Cl.

Flz.

3

3

3

3

5

*sf* *pp* *sf* *pp* *f* *p*

Vc.

c.l. batt.

5

s.p.

o.

s.p.

o.

6

3

5

*mf* *ff* *sf* *pp* *f* *p*

Pno.

7

3

6

7

*ff* *f* *f* *p*

half

32

Cl.

5

more breath than tone

*ff* *f* *pp* *ff* *pp* *fff* *sf*

Vc.

s.p.

o.

s.p.

o.

s.p.

o.

5

*ff* *f* *pp* *ff* *pp* *fff* *fff*

col legno battuto

pizz.

3

Pno.

3

*ff* *sf* *mp* *pp* *ff* *sf*

half

36

Cl. *sf* *ppp* *p* *mp* *p* *ff*

Vc. *3 arco* *s.p.* *ff* *pp* *p* *mp* *pp* *ff*

Pno. *marcato* *f* *fff* *p > pp* *f* *fff* *p > pp* *f* *fff*

*mp* *fp* *M.P.* *p > pp* *f*

39

Cl. *p*

Vc. *f* *p* *f* *p<sup>5</sup>*

Pno. *pp* *staccato*

40

Cl.

Vc.

Pno.

(8)

41

Cl.

Vc.

Pno.

(8)

The musical score is divided into two systems, measures 40 and 41. Each system includes staves for Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

**Measure 40:**

- Cl.:** A melodic line with eighth-note patterns, featuring five-measure and six-measure rests.
- Vc.:** A sustained bass line with dynamic markings *p*, *pp*, *ff*, and *f*. It includes performance instructions *s.p.* (sordid), *m.s.p.* (more sordid), and *n.v.* (non-violent).
- Pno.:** A complex accompaniment with sixteenth-note patterns and six-measure rests.

**Measure 41:**

- Cl.:** Continues the melodic line with similar eighth-note patterns and rests.
- Vc.:** Sustained bass line with dynamic markings *p*, *mp*, *p*, and *pp*. It includes performance instructions *ord.* (order), *s.p.* (sordid), *o.* (order), and *m.s.p.* (more sordid).
- Pno.:** Continues the accompaniment with sixteenth-note patterns and rests.

42

Cl.

Vc.

Pno.

(8)

43

Cl.

Vc.

Pno.

(8)

The musical score consists of three staves: Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

**Measure 42:**

- Cl.:** Treble clef. Notes: G4 (fing. 5), A4 (fing. 5), B4 (fing. 6), C5 (fing. 5), D5 (fing. 5). Fingering numbers 5, 5, 6, 5, 5 are written above the notes. A slur covers the last four notes. A sixteenth rest is present.
- Vc.:** Bass clef. Notes: G2 (fing. n.v.), A2 (fing. o.), B2 (fing. s.p.). Dynamics: *mf* under G2, *p* under B2. A slur covers the last two notes. A triplet of eighth notes is marked with a '3'.
- Pno.:** Grand staff. Treble clef: Notes: G4 (fing. 5), A4 (fing. 5), B4 (fing. 5), C5 (fing. 5). Fingering numbers 5, 5, 5, 5 are written below the notes. A slur covers the last three notes. A sixteenth rest is present. Bass clef: Notes: G2 (fing. 3), A2 (fing. 3), B2 (fing. 3), C3 (fing. 3). Fingering numbers 3, 3, 3, 3 are written below the notes. A slur covers the last three notes. A sixteenth rest is present.

**Measure 43:**

- Cl.:** Treble clef. Notes: G4 (fing. 5), A4 (fing. 5), B4 (fing. 5), C5 (fing. 6), D5 (fing. 5), E5 (fing. 5), F5 (fing. 5), G5 (fing. 5). Fingering numbers 5, 5, 5, 6, 5, 5, 5, 5 are written above the notes. A slur covers the last four notes. A sixteenth rest is present.
- Vc.:** Bass clef. Notes: G2 (fing. n.v.), A2 (fing. m.s.p.), B2 (fing. o.), C3 (fing. n.v.), D3 (fing. s.p.), E3 (fing. s.p.). Dynamics: *mp* under A2, *p* under E3. A slur covers the last two notes. A triplet of eighth notes is marked with a '3'.
- Pno.:** Grand staff. Treble clef: Notes: G4 (fing. 5), A4 (fing. 5), B4 (fing. 5), C5 (fing. 5), D5 (fing. 5), E5 (fing. 5), F5 (fing. 5), G5 (fing. 5). Fingering numbers 5, 5, 5, 5, 5, 5, 5, 5 are written below the notes. A slur covers the last four notes. A sixteenth rest is present. Bass clef: Notes: G2 (fing. 3), A2 (fing. 3), B2 (fing. 3), C3 (fing. 3), D3 (fing. 3), E3 (fing. 3), F3 (fing. 3), G3 (fing. 3). Fingering numbers 3, 3, 3, 3, 3, 3, 3, 3 are written below the notes. A slur covers the last four notes. A sixteenth rest is present.

44

Cl.

Vc.

Pno.

(8)

45

Cl.

Vc.

Pno.

(8)

The musical score consists of two systems, measures 44 and 45. Each system includes staves for Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).

**Measure 44:**

- Cl.:** Treble clef. The melody features several sixteenth-note runs with fingerings 5, 5, 5, 6, 5, 5, and 6. The key signature has one flat (B-flat).
- Vc.:** Bass clef. The part consists of sustained notes with dynamic markings *mp*, *p*, *mp*, *p*, *mf*, and *p*. It includes breath marks labeled *n.v.*, *s.p.*, *m.s.p.*, and *s.p.* with slurs over the notes.
- Pno.:** Grand staff. The right hand has a series of chords and single notes with fingerings 5, 5, and 5. The left hand has a triplet of eighth notes and other chords.

**Measure 45:**

- Cl.:** Treble clef. The melody continues with fingerings 5, 6, 3, and 5. It includes a *pp* dynamic marking and a breath mark labeled *v.*.
- Vc.:** Bass clef. The part continues with dynamic markings *mp*, *p*, *mf*, and *p*. It includes breath marks labeled *n.v.*, *s.p.*, *m.s.p.*, and *n.v.* with slurs.
- Pno.:** Grand staff. The right hand has chords and single notes with fingerings 5, 5, and 3. The left hand has a triplet of eighth notes and other chords with fingerings 3, 6, 5, and 5.

46

Cl.

*mp* *pp* *p* *mf*

Vc.

*mp* *p* *f* *p* *mf* *p* *pp*

Pno.

*p* *pp* *p* *pp* *mp* *p*

48

Cl.

*pp* *p* *mf* *pp* *mf*

Vc.

*f* *p* *mf* *p* *mp* *p* *f*

Pno.

*pp* *mp* *p* *f* *mp* *p*

marcato

50

Cl. *breathy* *5* *3* *3* *3*

*pp mp pp pp p mp > pp mp > p*

Vc. *s.t.* *n.v.* *s.p.* *m.s.p.* *s.p.*

*pp f p f mp*

Pno. *7* *7* *5* *6* *9*

*pp f p*

*half*

52

Cl. *more breath sound* *less breath* *6* *5* *tr*

*pp p f*

Vc. *m.s.p.* *o.* *gliss.* *s.p.* *s.t.* *s.p.*

*f p mf p*

Pno. *p staccato*



54

Cl. *tr* *pp* *f* *pp* *mp* *p* *mf* *p*

more breath

6 7 3

Vc. *n.v.* *m.s.p.* *gliss.* *gliss.* *s.p.* *gliss.* *s.p.* *s.t.* *s.p.*

3 5 5 3 3 3

*pp* *mf* *p* *mf* *pp* *ff* *pp* *f* *p* *f* *p*

Pno.

56

Cl. *p* *pp* *mp* *pp* *pp* *p* *mp* *pp* *mp* *p*

10 3 3 3 3 3

Vc. *s.p.* *s.p. + n.v.* *s.p.* *m.s.p.* *n.v.* *gliss.*

3 5 3 3 3 5 5

*ff* *pp* *f* *p* *p* *pp* *pp* *mf* *p* *mf* *pp*

Pno. *p*

6 6 6 6

6

59 *more breath sound* *less breath* *pp* *p* *f* *mf* *p* *n.v.*

Cl. *s.p.* *s.t.* *s.p.* *s.t.* *s.p.* *s.t.* *n.v.* *o.* *s.p.*

Vc. *pp* *p* *pp* *p* *p* *mf* *mf* *p*

Pno.

62 *breathy* *pp* *mp* *p*

Cl. *m.s.p.* *n.v.*

Vc. *mp*

Pno. *pp*

65

Cl.

*ppp* *f* *pp*

Vc.

Pno.

(8)

68

Cl.

*mf* *pp* *tr* *ghss.* *mp* *pp*

Vc.

Pno.

(8)

This musical score page contains measures 65 through 68. It is written for three instruments: Clarinet (Cl.), Violoncello (Vc.), and Piano (Pno.).  
Measure 65: The Clarinet part begins with a rest, followed by a melodic line starting on a sharp note, marked *ppp*, rising to a *f* dynamic and then falling to *pp*. The Violoncello and Piano parts feature complex rhythmic patterns with many sixteenth and thirty-second notes, including triplets and sextuplets. The Piano part is divided into two staves.  
Measure 66: Continues the patterns from measure 65.  
Measure 67: Continues the patterns from measure 65.  
Measure 68: The Clarinet part has a melodic line with a triplet marked *tr* and a glissando marked *ghss.*, with dynamics *mf*, *pp*, *mp*, and *pp*. The Violoncello and Piano parts continue their complex rhythmic patterns.



78

Cl. *poco* *mp* *pp* *ff* *fff* *pp* *staccato* *flatt.*

Vc. *o.* *s.p.* *o.* *s.p.* *mp* *pp* *ff* *fff* *f* *p* *mp* *f* *p* *5* *n.v. + s.p.*

Pno. *mp* *mp* *pp* *staccato* *6* *6* *6* *6*

81

Cl. *fff* *fff* *more breathy than tone*

Vc. *s.p.* *m.s.p.* *p* *pp* *ff* *c.l. batt.* *pizz.* *fff* *fff*

Pno. *6* *6* *6* *6* *5* *ff* *ff*

83 blowing sound      breathy      more airy sound

Cl. *p* *ff* *pp* *mf* *p*

Vc. arco 3 s.p. 5 m.s.p. n.v. *p* *mp* *f*

Pno. *p* *ff* *p* *pp* *p* *pp* *p* half

86 more breathy than tone      without any actions

Cl. *ff* *ff* *pp* staccato

Vc. c.l.batt. pizz. arco 3 *ff* *ff* *f* *p* *sf* *p* *p pp*

Pno. *ff* *ff* *pp* staccato *pp* *p* *pp*

without any actions

without any actions

90

Cl. *p* *pp* *p* *mp* *ff* *f* *ff* *more breath than tone*

Vc. *ff* *f* *ff* *pizz.* *3*

Pno. *pp* *p* *p* *mp* *mf* *p* *ff* *3*

92

Cl. *pp* *staccato* *5* *5* *5* *5* *5* *5* *5* *5*

Vc. *f* *p* *f* *p<sup>5</sup>* *n.v.* *f* *arco* *3* *o.* *m.s.p.*

Pno. *pp* *staccato* *6* *6* *6* *6* *6* *6* *half R.P.* *L.P.*

94

Cl.

*pp*

Vc.

*fp p* *f* *p*

Pno.

*pp*

95

Cl.

Vc.

*p* *pp* *mf* *f*

Pno.



97

Cl.

*pp* staccato

Vc.

arco 3 *f* *p* *f* *p* *mf*

s.p. m.s.p. n.v.

Pno.

*pp* staccato

98

Cl.

Vc.

arco 3 *f* *p* *f* *p* *mf*

s.t. s.p. n.v.

Pno.

*pp*

100

Cl. *staccato*

Vc. *f p f p mf*

Pno. *pp staccato*

102

Cl. *p pp*

Vc. *mf pp mp pp pp*

Pno. *p pp*

*without any action*

*whole pedal*

# *Silhouette*

*for Prepared Piano*

*Composer*

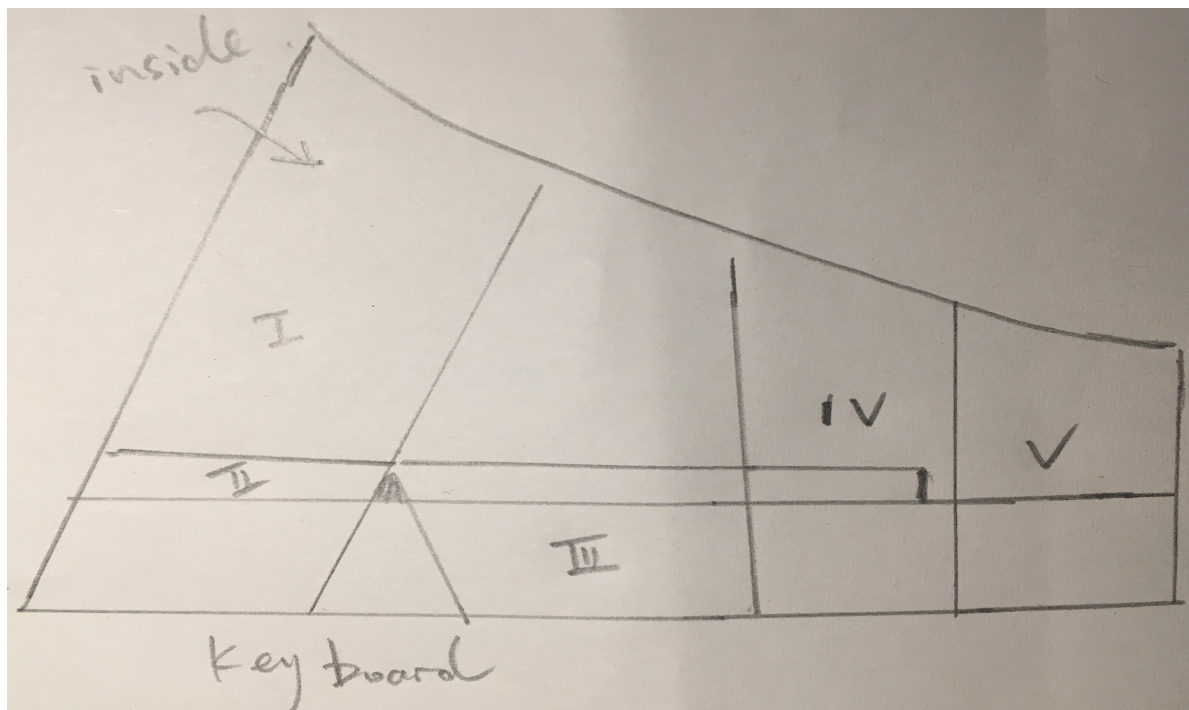
*Huan Li*

## Instrumentation

Prepared Piano

placing a rubber on the C2, D2 to make a mute sound

glissing strings in different parts



## Symbols:



longer, not rushed



glissing strings or striking bass strings inside piano before the bridge



harmonics



notes with prepared strings



striking sound board to produce wooden sound

R.H.

right hand

L.H.

left hand

Pizz.

pizzicato

L.Ped.

left pedal

R.Ped

right pedal

Half

half pedal

## **Indication**

1. Fermata: do not play rush, let the sound ringing and fade away;
2. When texture changed from keyboard to inside-piano, the performer can leave a space (take more time) to deal with the resonance with pedals;
3. If there are no slurs on keyboard part, the performer did not play legato.

**Duration:** ca.8 minuets

# Silhouette

Huan Li

Mysterious, dark ♩ = ca.40

Prepared Piano

gliss bass strings II with opposite directions by both hands

create harmonics

pizz. with fingernail

rubber setting on strings

gliss up bass strings I by right hand fingertips

gliss up bass strings I by left hand fingertips

gliss bass strings II from left to right by L.H. striking sound board

*f* *p* *pp* *p* *f* *mp* *f* *mp* *f* *mp* *f* *p* *pp*

L.Ped. \*

L.Ped. *ff* *Ped.* \*

L.Ped. *ff* *Ped.* \*

half *Ped.* \*

half *Ped.* \*

*Ped.* \*

11

Pno.

pizz. with fingernail

gliss bass strings II from left to right by L.H.

*f* *p* *f* *f* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *f*

L.Ped. *Ped.* \*

half *Ped.* \*

*Ped.* \*

L.Ped. *Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

20 ♩ = ca. 60

gliss over strings IV from C.S. by L.H.

*mp*

gliss black and white keys by two hands at the same time

on the keyboard

*ppp*

*mp* 3

*mf* 5

*f* 6

*mf* 6

*p* 6

a little accel.....

back to tempo

*pp*

pizz. with fingertips near bridge

*mf* soft

M.Ped. Ped. L.Ped. \* Ped. \*

pizz. with fingernail 3"

*f* Ped. \* M.Ped.

24

on the keyboard

*mp*

*mf*

*f* 6

*p*

*pp*

*pp*

*p*

*p*

*p*

gliss black and white keys by two hands at the same time

gliss over strings IV from C.S. by L.H.

*mf* *p*

pizz. with fingertips

striking sound board

*mf* Ped. \*

*mp*

*mp*

*mf*

*mp* Ped. \*



Handwritten annotations for measures 27-32:

- Measure 27: *mp* (piano), *mp* (piano), *mp* (piano)
- Measure 28: *mf* (piano)  $\rightarrow$  *p* (piano)
- Measure 29: *f* (piano)
- Measure 30: *f* (piano)
- Measure 31: *f* (piano)
- Measure 32: *f* (piano)

Handwritten performance instructions:

- on strings left hand
- stopped string sliding up and down to make harmonic sounds
- lightly covering the strings to make mute sounds
- gliss over strings IV from C5 by L.H.
- on the keyboard right hand
- striking bass strings III before bridge by L.H.

R.H.

30

*pp*

*mp*  $\leftarrow$  *mf*

*gliss up bass strings I by left hand fingertips*

*♩ = ca. 106*

*sfz* *sfz* *f* *mp* *p*  $\longrightarrow$  *ff*

*strikng bass strings III before the bridge by L.H.*

Pno.

*p*  $\longrightarrow$  *pp*

*gliss over the trble strings before bridge by L.H.*

*pizz with fingertips*

*gliss over the trble strings before bridge by L.H.*

*pizz with fingertips*

*Red.* *Red.*

M.Ped.

*f*  $\longrightarrow$  *mf*  $\longrightarrow$  *mp*  $\longrightarrow$  *ff*

*Red.* *Red.*



44 on the keyboard

*mf* *pp* *p* *mp* *p* *ff*

Pno.

on the keyboard

M.Ped.

Ped.

pizz with fingernail before bridge

gliss over the trble strings before bridge by L.H.

striking bass strings III before bridge by L.H.

on the keyboard

*ff* *pp*

Ped.

pizz with fingernail

on the keyboard

M.Ped.

Ped.

49

gliss over high register strings V from F6 by R.H. and repeat twice

*mp* *pp*

$\text{♩} = \text{ca. } 50$

stopped string sliding up and down to make harmonic sounds

L.H. 3 on strings

gliss up bass strings I by left hand fingertips

*p*

lightly left on the strings to make mute sounds

on the keyboard R.H. 3

*f*

pizz with fingertips

*mf*

Ped.

Ped.

Ped.

Ped.

54

on the keyboard

8<sup>va</sup>

*mp* *f* *p* *ff* *p*

striking sound board

*f*

on the keyboard

*ff* *p*

pizz with fingertips

*f*

R.H.

*pp*

L.H. on the keyboard

M. Ped

Ped.

gliss bass strings II from left to right by L.H.

*ff* \*

on the keyboard

*f*

Ped. \*

58

R.H.

*p*

on the keyboard L.H.

*p*

gliss bass strings II from left to right by L.H.

*p*

*sfz*

*sf* *sf* *sf* *sf* *sf* *sf*

*sfz*

*sf* *sf* *sf* *sf* *sf* *sf*

3"

L. Ped *ff*

Ped.

\*

62

Pno.

*sf sf sf sf sf sf sf sf sf sf* *mp* *mp* *mp* *p* *p*

*sf sf sf sf sf sf sf sf sf sf* *mf* *mf* *mf* *mp* *mp* *pp* *ppp*

*pizz. with fingertips*

*on the keyboard*

*on the keyboard*

*M. Ped.*

*Ped.*

*\**

*Ped.*

*\**

*\**

65

Pno.

*mp* *p* *f* *pp*

*L. Ped.*

*gliss bass strings II with different directions by both hands*

*gliss up bass strings I by left hand fingertips*

*mf > p* *f*

*striking sound board*

*striking bass strings III before bridge by L.H*

*3"*

*ff* *f* *mf* *ff* *f*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*\** *\** *\** *\** *\**

*♩=ca.40*



# *Lost and Renewed*



*for String Quintet*

*(Transposed Score)*

*Composer*

*Huan Li*

## Symbols:

	longer, not rush	m.s.p.	molto sul ponticello.
▲	highest tone possible.	m.v.	molto vibrato.
^	highest tones rapid arpeggio. (down-bow)	ord.	ordinary.
s.p.	sul ponticello.	n.v.	none vibrato.
pizz.	pizzicato	u.v. (  )	unstable vibrato.

## Indication

1. Tremolos: playing as fast as possible;
2. Extended performing techniques: when playing sound effects without exact pitches, the strings try to create a dramatic and dynamic tone colour;
3. when play Bartok pizzicatos, using fingertips;
4. when cello play a solo improvisation, do not rush the tempo.

**Duration:** ca. 14 minuets



## Lost and Renewed

Violin I

Violin II

Viola

Violoncello

Contrabass

Senza tempo

Hollow  $\text{ca. } 52$

ord.

arco

molto s.p.

sul pont.

pizz.

ppp

p

pp

f

3

f

sul pont.

ord.

pizz.

arco

V

molto s.p.

f

f

sul pont.

ord.

s.p.

ord.

pizz.

arco

V

molto s.p.

f

f

3

pp

mp

pp

f

ff

cresc.

gradually faster

3

mp

pp

fp

f

sul pont.

ord.

s.p.

ord.

pizz.

arco

V

molto s.p.

f

pp

mp

p

f

3

5

Vln.1

*molto v.*

*col legno unclear pitch*

*s.p.*

*ord.*

*m.s.p.*

*Senza tempo*

*f* *ff* *mp* *f* *ff* *f*

Vln.2

*molto v.*

*col legno*

*s.p.*

*ord.*

*m.s.p.*

*f* *ff* *mp* *f* *ff* *f*

Vla.

*col legno*

*s.p.*

*ord.*

*m.s.p.*

*f* *ff* *mp* *f* *ff* *f*

Vc.

*col legno*

*s.p.*

*ord.*

*on the bridge between III and IV without pitch*

*f* *pp* *mp* *f* *ff* *ff*

Cb.

*s.p.*

*molto s.p.*

*ord.*

*f* *pp* *ff* *pp* *f*

Back to tempo  
 Drifting, trembling  $\text{♩} = \text{ca. } 52$

11

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ord.* *s.p.* *ord.* *s.p.* *m.s.p.*

*ff* *5* *3* *f* *pp* *fp*

*ord.* *s.p.* *ord.* *s.p.* *m.s.p.*

*ff* *3* *5* *f* *pp* *fp*

*ord.* *s.p.* *ord.* *s.p.* *m.s.p.*

*ff* *f* *pp* *fp*

*gradually faster* *3*

*ord.* *s.p.* *ord.* *s.p.* *m.s.p.*

*f* *5* *ff* *p*

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

*m.s.p.* *1* *pp* *mp* *pp* *mp* *p* *f* *sfp* *sfp*

*ord.* *m.s.p.* *V* *3* *p* *ff* *pp* *mp* *pp* *mp* *p* *mf* *mp* *f* *sfp*

*ord.* *m.s.p.* *V* *p* *ff* *pp* *mp* *pp* *mf* *p* *f* *sfp*

*ord.* *m.s.p.* *V* *p* *ff* *pp* *3* *mp* *pp* *mp* *p* *mf* *p* *ff*

*m.s.p.* *V* *pizz.* *3* *ff* *sf* *3* *sf*

*on the bridge without pitch* *>>>* *V*



28

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf* *sf* *sf*

*f* *ff* *mp* *< f* *ff*

*sf* *sf* *sf*

*f* *ff* *mp* *< f* *ff*

*sf* *sf* *sf*

*mp* *< f* *ff*

*sfp* *ff* *mp* *< f* *ff*

*sfp* *ff* *f*

col legno

m. v.

s.p.

ord. → s.p.

32

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *ff sfz* *ff sfz*

*ff* *ff sfz* *ff sfz*

*ff* *ff sfz* *ff sfz*

*pp* *ff* *ffp*

*pp* *sfz* *ff*

Senza tempo

Back to tempo

ca. 5

on bridge without pitch

on bridge no pitch

on bridge no pitch

tremolo from bridge up to the finger and then back to bridge

s.p.

ord. V

ord. V

ord. V

pizz. arco

accel. molto s.p.

m. s.p.

m. s.p.

Short, lively ♩=ca.108

40 pizz. *fff*

Vln.1

Vln.2

Vla.

Vc.

Cb.

45 rit. - - - - -

arco on bridge without pitch *ff*

Vln.1

Vln.2

Vla.

Vc.

Cb.

col legno *ff*

pizz. arco col legno *sfz ff*

n.v. s.p. *ff f pp sfz*

m.s.p. *pp sfz*

ord. *mp pp sfz*

s.p. *pp sfz*

Back to tempo  
♩ = ca. 108

52

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco s.p.

mp

f

m.s.p.

arco s.p.

mp

f

[illegible]

73 arco s.p. m.s.p. n.v.  $\text{ca. } 52$  s.p. molto s.p. Senza tempo

Vln. I *p* *ff* *mp* *ff* *pp*

Vln. II *p* *ff* *p* *ff* *pp*

Vla. *p* *ff* *pp*

Vc. *ff* *f* *p* *ff*

Cb. *f* *p*

tremolo between the bridge and tailpiece

80 Back to tempo  $\text{ca. } 88$  ord. s.p. gliss. n.v. Senza tempo Back tempo

Vln. I *fff* *pp sfz*

Vln. II *fff* *pp sfz*

Vla. *fff* *pp sfz*

Vc. *f* *p* bow strike on strings IV striking alternatively L.H. L.H. bow stop no action

Cb. *ff* *f*

close to bridge unstable v. over the bridge unstable v.



col legno

Vln. I

88

*mp* < *f* *ff*

ord.

*pp* *ff* *pp* *ff* *pp* *ff* *pp*

s.p.

Vln. 2

*mp* < *f* *ff*

ord.

*pp* *ff* *pp* *ff* *pp*

s.p.

Vla.

*mp* < *f* *ff*

ord.

*pp* *ff* *pp* *ff* *pp*

s.p. gliss.

Vc.

ord.

*pp* *ff* *pp* *ff* *pp*

s.p.

Cb.

*f* 5

*pp* 3

91

Vln. I

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

*pp* *mp* *pp*

Vln. 2

*ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*pp* *mp*

Vla.

*ff* 3 *pp* *ff* *pp*

*ff* *pp* *ff* *pp* *pp* *p*

*pp*

Vc.

*ff* *pp* *ff* *pp* *ff* *pp*

*pp* 3 *mp* *pp*

Cb.

99

rapid arpeggio on the four strings  
between bridge and tailpiece (down bow)

Vln. I

*sf sf sf sf sf sf sf*

Vln. II

*sfp sf sf sf sf sf sf*

Vla.

*sf sf sf sf sf sf sf*

Vc.

*ff*

on the bridge  
without pitch

Cb.

*sf*

pizz.

arco

*sf sfp ff*

*sfp ff sfp ff sfp ff*

103

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf sf sf sf sf sf sf*

*fff* *p*

*fff* *p*

*fff* *p*

*sfp* *sfp* *ff* *fff* *p*

*staccato* *sfp* *ff*

ord. V *molto v.*

ord. V *molto v.*

ord. V *molto v.*

ord. V *molto v.*

3

3

3

3

107

Vln. I

Vln. II

Vla.

Vc.

Cb.

*unstable v.* *fff*

*unstable v.* *fff*

*unstable v.* *fff*

*unstable v.* *fff*

*Contrasting*  $\text{♩} = \text{ca. } 72$

*pizz.* *ff*

*pizz.* *ff*

*s.p.* *V* *m.v.* *f* *p*

*s.p.* *V* *m.v.* *f* *p*

*ord.* *5* *s.p.* *gliss.* *mp* *ff* *pizz.* *sfz*

*ord.* *5* *s.p.* *gliss.* *mp* *ff* *pizz.* *sfz*

*sfz* *sfz* *sfz*

111

Vln. I

Vln. II

Vla.

Vc.

Cb.

*s.p.*  
V *m.v.*

*f* *p*

*ord.* *s.p.*

*mp* *ff*

*sfz*

115

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ord.* *s.p.* *m.v.*

*f* *p*

*ord.* *s.p.*

*mp* *f* *mf* *ff*

*ord.* *s.p.*

*mp* *ff*

*sfz*

*Senza tempo*

*m.s.p.*

*light bow pressure*

*more heavier*

[illegible]

132

Vln. 1

*ff* *pp* *ff* *pp* *ff*

s.p. ord. ord. m.s.p.

Vln. 2

*ff* *ff* *pp* *ff*

s.p. ord. m.s.p.

Vla.

on bridge without pitch

*ff* 6 6 6

Vc.

on bridge without pitch

*ff* 5 5 5

Cb.

m.s.p. with unstable v.

*ff*

135

Vln. I

*ff* *ff* *ff* *ff*

*acc.*

Collabrating, dialogue ♩=ca.72

*pizz.* *ff* 3

Vln. II

*ord.* *m.s.p.* *p* *ff* *ff* *ff* *ff* *ff* *ff*

*pizz.* *ff*

Vla.

*mp* *ff* *ff* *ff* *ff* *ff* *ff*

*pizz.* *ff*

Vc.

*f* *ff* *ff* *ff* *ff* *ff* *ff*

*s.p.* *col legno* *normal* *s.p.* *u.v.* *ff* 3 *p*

Cb.

*ff* *sf* *ord.* *gliss.* *s.p.* *pizz.* *mp* *ff* 5

139

Vln. I

Vln. 2

Vla.

Vc.

Cb.

*s.p.*  
*u. v.*  
*ff* *p*  
*ord. gliss.* *s.p.* *pizz.*  
*mp* *ff* *5*

142

Vln. I

Vln. 2

Vla.

Vc.

Cb.

*s.p.*  
*u. v.*  
*ff* *p*  
*ord. gliss.* *s.p.* *pizz.*  
*mp* *ff* *5*



145

on birdge  
without pitch

Transparent, varied  $\text{♩} = \text{ca. } 52$

arco s.p.

Vln. I

*ff*

Vln. II

*ff*

arco  
ord. gliss.

*pp*  $\text{mf} = p$  *pp*  $\text{mf}$

Vla.

on birdge  
without pitch

*ff*

arco m.s.p. ord. s.p. ord. s.t. s.p.

*pp*  $\text{p}$   $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{mp}$   $\text{mf}$   $\text{p}$

Vc.

s.p.

*ff*

m.s.p. n.v.

*p*

ord. s.t. s.p.

*pp*  $\text{mf}$   $\text{p}$   $\text{mf}$

Cb.

on birdge  
without pitch

*ff*

arco m.s.p. ord. n.v.

*f*  $\text{pp}$   $\text{p}$   $\text{mf}$   $\text{pp}$

149

ord. s.p.

Vln. I

$\text{pp}$   $\text{p}$   $\text{mp}$   $\text{f}$   $\text{mp}$   $\text{pp}$

$\text{p}$   $\text{f}$   $\text{pp}$   $\text{p}$   $\text{f}$

Vln. II

s.p.

$\text{pp} = \text{p}$   $\text{mp}$   $\text{mf}$   $\text{mp}$   $\text{f}$   $\text{p}$   $\text{mf}$   $\text{p}$

Vla.

m.s.p. gliss. ord. gliss. s.p. m.s.p.

$\text{f}$   $\text{mp}$   $\text{p}$   $\text{f}$   $\text{mp}$   $\text{mf}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{f}$   $\text{p}$   $\text{mp}$

Vc.

m.s.p. ord. s.p. m.s.p. ord. s.p.

$\text{pp}$   $\text{pp}$   $\text{p}$   $\text{mp}$   $\text{mf}$   $\text{pp}$   $\text{mp}$

Cb.

ord. m.s.p. ord. s.p. molto s.p.

$\text{f}$   $\text{p}$   $\text{mf}$   $\text{pp}$   $\text{mp}$   $\text{p}$   $\text{mf}$   $\text{pp}$   $\text{mp}$

152

Vln. I

ord. *gliss.* *s.p. gliss.* *ord.* *s.p.* *m.s.p. gliss.*

*p*  $\rightrightarrows$  *pp*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *ff*

Vln. 2

ord. *s.p. gliss.* *ord.* *s.p.* *m.s.p.*

*f* *p*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*

Vla.

*s.p.* *ord.* *s.p.* *ord.* *m.s.p.*

*f* *p*  $\rightrightarrows$  *pp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *f*

Vc.

ord. *gliss.* *s.p.* *m.s.p.* *ord.* *m.s.p.*

*f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *ff*

Cb.

*p*  $\rightrightarrows$  *mf*  $\rightrightarrows$  *p*  $\rightrightarrows$  *f*  $\rightrightarrows$  *mp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *ff*

155

Vln. I

ord. *gliss.*

*ff*  $\rightrightarrows$  *pp*

Vln. 2

*s.p.* *m.s.p.*

*ff*  $\rightrightarrows$  *f*  $\rightrightarrows$  *p*  $\rightrightarrows$  *pp*

Vla.

ord.

*ff*  $\rightrightarrows$  *pp*

Vc.

ord. *bow playing between bridge and tailpiece to make a dramatic sound close to bridge*

*ff*  $\rightrightarrows$  *pp*  $\rightrightarrows$  *p*  $\rightrightarrows$  *ff*

Cb.

*s.t.* *gliss.* *m.s.p.*

*ff*  $\rightrightarrows$  *pp*  $\rightrightarrows$  *f*  $\rightrightarrows$  *pp*  $\rightrightarrows$  *ff*  $\rightrightarrows$  *pp*

[illegible]

162

Vln.1

Vln.2

Vla.

Vc.

Cb.

ord.

m.s.p.

s.p.

ff

mp

gliss.

gliss.

bow strike on strings without pitch

3

3

163

Vln. I

*ff* *ord.* *gliss.* *gliss.* *ff* *ff* *p* *gliss.* *gliss.*

Vln. 2

*gliss.* *gliss.* *ff* *ff* *p* *gliss.* *gliss.* *ff* *ff*

Vla.

*gliss.* *gliss.* *ff* *ff* *p* *gliss.* *gliss.* *ff* *ff*

Vc.

*ff* *mp* *gliss.* *gliss.* *ff* *ff* *p* *ord.* *gliss.* *gliss.*

Cb.

*3* *3*

164

Vln. I

*ff* *ord.* *mp* *ff* *mp* *ff* *ff*

Vln. 2

*ff* *ord.* *mp* *ff* *ff* *ff*

Vla.

*mp* *ff* *ff* *mp* *ff*

Vc.

*gliss.* *s.p.* *ff* *mp* *ff* *ff*

Cb.

*3* *3*

165

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *ff* *ff* *p* *m.s.p.* *V*

*p* *ff* *m.s.p.* *ff* *p* *ff* *p*

*ff* *p* *ff* *p* *ff*

*ff* *p* *ff* *p* *ff*

3 3 3

166

Vln. I

Vln. II

Vla.

Vc.

Cb.

*ff* *ff* *p sf* *p* *ff* *p* *fff* *fff* *fff*

*ff* *ord.* *s.p.* *gliss.* *gliss.* *p* *ff* *fff* *fff*

*ff* *ord.* *s.p.* *gliss.* *gliss.* *p* *ff* *fff* *fff*

*ff* *ord.* *s.p.* *ff* *ff* *p* *ff* *fff*

3 3

[illegible]



192

Vln. I

*p* *mf* *mp* *mf* *p* *mp* *pp* *p*

Vln. II

*p* *mf* *mp* *mf* *p* *p* *mp* *p*

Vla.

*ord.* *pp* *p* *mf* *pp*

Vc.

*molto s.p.* *f* *p* *p* *mp* *p*

Cb.

*molto s.p.* *mp* *pp* *s.p.* *s.p.*



195

Vln. I

*mf* *mp* *fp* *mf* *p* *f* *sf*

*sul tasto* *gliss.*

5

7

Vln. II

*mp* *pp* *mf* *pp* *p* *mf* *f* *mp*

6

3

*gliss.*

Vla.

*mp* *p* *f* *mp* *mf* *p* *mf* *mp* *mf*

*gliss.*

7

3

Vc.

*mf* *p* *f* *mp* *mf* *p* *mf* *mp* *mf*

3

6

Cb.

*mp* *mf* *sf*

*sul pont.*

2/4

198

Vln. I

*mf* *sf* *pp* *p* *mp* *p* *fp* *sf*

3

3

Vln. II

*f* *mp* *p* *pp* *mp* *mf* *p* *mf*

3

5

*gliss.*

Vla.

*mp* *p* *pp* *mf* *p* *mp* *p* *mf*

3

7

3

Vc.

*p* *pp* *p* *mf* *mf* *sf*

3

5

*gliss.*

Cb.

*mp* *mf* *sf* *sfz* *pp* *mp* *mf* *mp* *mf* *sf*

3

3

*arco* *gliss.*

*gliss.*

2/4

[illegible]



219

Vln. I

*gliss.* *fp* *fp* *fp* *f* *mf* *fp* *mf* *fp* *fp* *ff*

Vln. 2

*gliss.* *f* *mf* *p* *fp* *fp* *fp* *fp* *ff*

Vla.

*gliss.* *gliss.* *fp* *f* *f* *ff*

Vc.

Cb.

$\text{♩} = \text{ca. } 88$

223

Vln. I

*fff* *3*

Vln. 2

*fff* *3*

Vla.

*fff* *3*

Vc.

*fff* *3*

Cb.

[illegible]

227

on birdge  
without pitch

senza tempo

Vln. 1

ff

3

Vln. 2

on birdge

ff

3

Vla.

on birdge

ff

3

Vc.

s.p.  
V

m.s.p.

u.v.

bow stike  
on strings  
I

rit. . . . .

very peace  
no action

Cb.

on birdge

ff

3

# *Impression of Sichuan Drama*

*for voice (soprano) and two percussions*

*Composer*

*Huan Li*

## Instrumentation

Soprano

Percussion I (1 Chinese Large Drum, 1 Triangle, 1 Glockenspiel, 1 pair of Small Cymbal, 2 Crotales A, bB)

Percussion II (1 Chinese Large Drum, 1 Medium Chinese Gong, 1 Wood Block, 1 pair of Small Cymbal/Peking Cymbal,

1 timpani, 1 pair of Peking cymbals with stand, 3 crotales – D, E, B)

Shared Marimba

Shared Congas


## Symbols:

T: Taping by hands


S.S.: Striking Sticks

S.R: Striking the rim of drum or triangle

R.H: Right hand

 : Taping drum by hand's heel and fingers forwards to different direct

 : Glissing up

 : sliding cymbals

M.T.E.: Move forward to the drum of edge


S.T.: Slap tone


B.T.: Bass tone

O.T.: Open tone

L.R.: let ringing to fade away

 : Glissing down

 : One piece of cymbal vertically striking another one

 : Striking the rim of triangle

## **Indication**

1. Tremolos: playing as fast as possible;
2. In the first movement, the conversation between two Chinese large drums try to create a more dynamic and dramatic sound;
3. The grace notes with pitches in voices generally play a 2<sup>nd</sup> major up or down;
4. The grace notes (sliding notes) without pitches in voice can play a free to highlight the Sichuan dialect tone.

**Duration:** ca.12'30''



# Impression of Sichuan Drama

## I. Drama of Drums

Powerful, Rhythmic ♩ = ca. 100

Huan Li

Chinese Large Drum

poco slow to fast

s.s.

move to edge

7

sc.r.

heels.

s.r.

back

m.t.e.

s.r.

heels.

13

r.h.

Percussion I

Percussion II

Perc.I

Perc.II

*fff* *ff* *mp* *sff* *f* *ff*

*ff* *sff* *mp* *ff*

*sff* *p* *sff* *ff* *f* *ff* *f*

*ff* *f* *ff* *f*

18

Perc.I

*ff* *f* *ff* *f* *p* *cresc.* *sf*

*m.t.e.* *c.*

Perc.II

*f* *ff* *f* *sf* *mp < sf* *mp < sf* *f*

24

Perc.I

*f* *mp* *f* *ff* *mf* *ff* *mf* *f* *ff* *f* *ff*

*s.r.*

Perc.II

*mp* *f* *f* *mp* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

*s.r.*

30

Perc.I

*f* *ff* *f* *mp* *f* *mp* *f* *mp* *f*

Perc.II

*f* *mp* *f* *mp* *f* *mp* *f*

36

Perc.I

*p* *mf* *p* *cresc.* *f* *mp*

Perc.II

*p* *mf* *p* *mf* *cresc.* *f*

42

Perc.I

*f* *mp* *f* *mp* *f* *p*

Perc.II

*mp* *f* *mp* *f* *p*

heels fingers

49

Perc.I

*f* *p* *f* *mp* *f* *p* *f*

*poco accel...*

Perc.II

*mf* *f* *mp* *f* *p* *f*

*poco accel...*

striking drum with opposited direction  
by right hands' heels and left hands' fingers

55

Perc.I

*ff* *f*  
back to normal

*sff*

cross to strike sticks

Perc.II

back to normal

*sff* *p* *cresc.* *mf* *f*

61

Perc.I

*f* *p* *f* *p* *mf* *f* *ff*

cross to strike sticks

Perc.II

*p* *f* *p* *mf* *f* *ff*

67

S. Congas

Perc.I  
s.t.  
(slap tone)

b.t.  
(bass tone)

o.t.  
(open tone)

*f*

Perc.II

*p* *f* *p*

72

S.Congas

Perc.II

*s.e.  
edge of drum skin*

***f*** ***p*** ***f*** ***p*** ***f*** ***p***

78

S.Congas

Perc.II

***f*** ***p*** ***f*** ***p*** ***f*** ***mp***

83

S.Congas

Perc.II

***f*** ***p*** ***f*** ***f*** ***p***

88

S.Congas

Perc.II

*f* *p* < *f* *p* *f* *p* < *f* =

93

S.Congas

Perc.II

> *p* *f* *p* < *p* *cresc.* *mf* *f*

98

S.Congas

Perc.II

*p*

103

S. Congas

Perc. II

*cresc.* *f* *mp* *f* *mp* *f* *f* *mp* *sf*

3/4

108

Perc. I

Perc. II

*f* *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *f* *mp* *f* *mp*  $\triangleleft$  *f*

*sf*

113

Perc. I

Perc. II

*p*  $\triangleleft$  *f* *mp* *f* *mp* *f* *p*  $\triangleleft$  *mf* *f*

*p*  $\triangleleft$  *f*

*back* *m.t.e.*

2/4

119

Perc.I

*mf* *sf* *p* *f* *f*

*mf* *mp* *f* *p* *f*

m.t.e. back

126

Perc.I

*f*

*p* *f* *p* *f*

m.t.e. back

133

Perc.I

*mp* *sf* *f* *p* *f*

*mp* *p* *f*

m.t.e. back



140

Perc.I

*p f p f p f*

Perc.II

*p f p f p mf*

148

Perc.I

*p f sf f*

Perc.II

*f p f sf f*

155

Perc.I

*f mp f mp*

S.Congas

perc II s.t. b.t.

Perc.II

*ff*

160

Perc.I

*mf* *mp* *f* *mp* *f* *mp*

S.Congas

Perc.II

*f*

166

Perc.I

*f* *p < f* *mp*

S.Congas

Perc.II

*f*

171

Perc.I

*p < f* *mp < f*

S.Congas

Perc.II

*f*

176

Perc.I

*mp* *sf* *f mp* *f mp f*

S.Congas

Perc.II

*f*

Measures 176-181. Perc.I: *mp* *sf* *f mp* *f mp f*. S.Congas: Steady eighth-note pattern. Perc.II: *f*.

182

Perc.I

*f mp f mp f*

S.Congas

Perc.II

*f*

Measures 182-187. Perc.I: *f mp f mp f*. S.Congas: Steady eighth-note pattern. Perc.II: *f*.

188

Perc.I

*mp f*

S.Congas

Perc.II

Measures 188-193. Perc.I: *mp f*. S.Congas: Steady eighth-note pattern. Perc.II: Simple pattern.

194

Perc.I

*mp* *f* *p* *sf* *f* *p*

*back* *m.t.e.*

S.Congas

Perc.II

*f*

201

Perc.I

*f* *mp* *f* *mp* *f*

Perc.II

*f*

207

Perc.I

*f* *mp* *f*

Perc.II

*p* *f* *ff* *mp* *mp* <

214

Perc.I

*mp*  $\triangleleft$  *f* *mp*

Perc.II

*ffp* *mp* *ff* *mp* *f* *mp*  $\rightarrow$  m.t.e.

221

Perc.I

*f* *mp* *ff*

Perc.II

*ff* *mp* *f*

back

back

m.t.e.

227

Perc.I

*f* *mf* *ff*

moving from the head to tail

Perc.II

*f* *mf* *ff*

moving from the head to tail

## 2. Qing Yin

Local, dramatic, sonorous ♩ = ca. 52

a bit free speaking with a dialect tone

Soprano Solo

Side Drum

Percussion I

Percussion II

Local, dramatic, sonorous ♩ = ca. 52

Mar.

C.L. Drum

*ff* *fp*

M.C. Gong

*fp*

speaking rough pitch with a dialect tone

8

S. Solo

S. D.

Perc. I

Perc. II

Glock.

*mf*

Tri.

*mf*

W.B.

C.L. Drum

*f* *ff*

15

S. Solo

e i te sh i yo a i ü a i ü e ya ei ya i yo i u e sh/a en a (ei/a/ya) ai,

S. D.

Perc. I

Tri. with voice V V a i

Perc. II

W.B.

C.L. Drum with voice *f* a i

M.C. Gong *mp*

21

S. Solo

a ti te e i a u i u e (ha/i/ya) ei, ya a sh i ya yo ei u ei ya i ei (te/ya), sh a sh i ei ya la i u i ya a ,

S. D.

Perc. I

Glock. with voice a i i

only voice without pitch i

Perc. II

S. Cym. with voice *p* a i ei

only voice without pitch a

27 *a bit free speaking*

S. Solo

ei/ya ha ai ya i te ya ta ei a te i ha i sh ta sh ta u i ha, i ha ya i ya ha ei

S. D.

Perc. I

*Mar.*

*a bit quiet*

a a i ai i

Perc. II

*W.B.*

ai

*a bit quiet*

ai i

*S. Cyns.*

*mp*

32

S. Solo

u i ya ha i ta ya a i ha i sh i u ya, i ha ya, sh a li i u ta ya ta i ei

S. D.

Perc. I

*S. Cyns.*

*mp*

*whispered speaking*

ki te ki te f ly ki te

Perc. II

*W.B.*

*whispered speaking*

ki te ki te f ly ki te



a bit free speaking  
with a dialect tone

36

S. Solo

i a la ya i u e ha ya i la i te e la i te ya i ei ya ha/ya ei, ai ya i ya a ha ei la i la

S. D.

Perc. I

Mar.

S. Cymr.

*mp*

Perc. II

s mall\_ s mall\_ f ly f ly

40

S. Solo

ta i ei\_ ta sh i a ya a e ta sh i ya i a sh i ya i a sh i\_ ta i ha u i a\_

S. D.

Perc. I

whispered speaking

*mp* ki te ki te ki te

Mar.

W.B.

Perc. II

f ly f ly f ly

S. Cymr.

*mp*

44

speaking rough pitch  
with a dialect tone

S. Solo

a i ya, a ya

S. D.

Perc. I

Tri. *mp* *whispered speaking* *S. Cyns.* *mf* *p*

ki te ki te ki te

Perc. II

C. L. Drum *f* *whispered speaking*

f ly f ly s mall\_ s mall

48

speaking rough pitch  
with a dialect tone

S. Solo

ya i ũ ya i ũ a i ya sh i a ta a tai u la i ti a o/ho, ai/ya, a ti ta ti ya la, ya la

S. D.

Perc. I

*whispered speaking* *C. L. Drum* *whispered speaking* *Perc. I* *only voice without pitch*

f ly f ly rai n o ho ho o/ho

Perc. II

*W.B.* *only voice without pitch*

ki te ki te rai n o ho ho o/ho

54

S. Solo

i u ü a,

o/ho

S. D.

Tri.

*mp*

whispered speaking

f ly f ly ki te o/ho

Perc. I

whispered speaking

ki te rai n rai n o/ho

57

S. Solo

a e en a u e

(en/i/a), ya yo, (ai/ya) yo (ai/ya) ya

S. D.

Perc. I

whispered speaking

f ly f ly ki te rai n f ly o/ho

*p*

whispered speaking to be quiet

Tri.

ya

Perc. II

whispered speaking

ki te rai n rai n f ly o/ho

whispered speaking to be quiet

M.C. Gong

*p* > ya

### 3. Drama of Shadows

Lively, dramatic ♩ = ca. 118

Percussion I

C. L. Drum

*ff* *mf*

Percussion II

M.C. Gong

C. L. Drum

*ff* *ff* *mf* *ff*

*ff* l.r. >

8

Perc. I

ha *ff* *f* *p* *f*

hei

Perc. II

ha *f* *hei* *f*

15

Perc. I

ha

change to Tri.

playing different sides  
Tri.

*p*

playing the rim

Perc. II

ha

change to S.Cyms.

22

Perc. I

change to S.Cyms.

*f*

S.Cyms.

sliding another one's rim

*p f p f p*

*f p*

Perc. II

S.Cyms.

sliding another one's rim

*mf f p f p f p*

vertically striking

change to W.B.

29

Crot.

change to Congas.

Perc. I

vertically striking

change to Crot.

*p f p*

S. Congas

W.B.

*mp*

change to S. Cym.

a piece of S. Cym with a wood stick

*p*

*f*

36

Perc. I

change to S. Cym.

Perc. I

S. Congas

*mp*

ha ↘

change to C.L. Drum

C.L. Drum

yi ↗

*mp*

43

Perc. I

S.Cyms.

*p*

yi ↗

Perc. II

change to Congas

*f*

S.Congas

Perc. II

50

Perc. I

change to C.L.Drum

C.L.Drum

*mf*

hei ↘

*f*

S.Congas

change to C.L.Drum

Perc. II

C.L.Drum with voice

hei ↘

*f*

56

Perc. I

*p* *f* ha yi

Perc. II

pick up the mallets

ha ha

Detailed description: This block contains the musical notation for measures 56 through 62. Percussion I (Perc. I) is written on a treble clef staff with a key signature of one sharp (F#). It begins with a rest in measure 56, followed by a series of eighth and sixteenth notes with accents and slurs. Dynamics are marked *p* (piano) and *f* (forte). Percussion II (Perc. II) is written on a bass clef staff with a key signature of one sharp (F#). It starts with a rest, then plays a series of eighth and sixteenth notes with accents and slurs. Dynamics are marked *p* and *f*. The score includes vocalizations 'ha' and 'yi' with arrows indicating pitch movement.

63

Perc. I

hei hei hei

Perc. II

yo yo yo

Detailed description: This block contains the musical notation for measures 63 through 69. Percussion I (Perc. I) is written on a treble clef staff with a key signature of one sharp (F#). It begins with a rest in measure 63, followed by a series of eighth and sixteenth notes with accents and slurs. Dynamics are marked *f* (forte). Percussion II (Perc. II) is written on a bass clef staff with a key signature of one sharp (F#). It starts with a rest, then plays a series of eighth and sixteenth notes with accents and slurs. Dynamics are marked *f*. The score includes vocalizations 'hei' and 'yo' with arrows indicating pitch movement.



69

Perc. I

Perc. II

ei *p*

*f*

ha *ff* *mp*

ei *p*

*f*

ha *ff* *mp*

Detailed description: This block contains the musical notation for measures 69 through 74. Percussion I (Perc. I) is written on a treble clef staff. It begins in measure 69 with a melody of eighth notes, marked with a breath mark 'ei' and a piano (*p*) dynamic. The melody continues through measure 72 with a forte (*f*) dynamic. In measure 73, there is a rest followed by a half note marked with a breath mark 'ha', a fortissimo (*ff*) dynamic, and an accent. This is followed by a slur over a half note marked *mp*. In measure 74, the melody continues with eighth notes. Percussion II (Perc. II) is written on a bass clef staff. It follows a similar pattern to Perc. I, starting with 'ei p' in measure 69 and 'f' in measure 72. It also features 'ha ff' and 'mp' markings with accents and slurs in measures 73 and 74.

75

Perc. I

Perc. II

ha *ff* *mp*

*ff*

*mf*

ha

ha *ff* *mp*

*ff*

*mf*

ha

Detailed description: This block contains the musical notation for measures 75 through 80. Percussion I (Perc. I) continues on the treble clef staff. In measure 75, it has a half note marked 'ha', *ff*, and an accent, followed by a slur over a half note marked *mp*. Measures 76 and 77 feature eighth-note patterns with fortissimo (*ff*) and mezzo-forte (*mf*) dynamics. Measure 78 has a half note marked 'ha'. Measure 79 continues with eighth notes. Measure 80 has a half note marked 'ha' with an accent. Percussion II (Perc. II) follows a similar structure on the bass clef staff, with 'ha ff' and 'mp' markings in measure 75, and 'ff', 'mf', and 'ha' markings in measures 76-80.

81

Perc. I

only vioce

change to Tri.

Tri.

change to S.Cyms

S.Cyms

ha ha

ha

*p* *f*

*mp*

Perc. II

only vioce

change to S.Cyms

S.Cyms

ha ha

ha

ha

*mp*

ei

hei *mf*

88

Perc. I

*mf* hei *mp*

*f*

*mf*

Perc. II

*mp*

*f*

*mf*

94

Perc. I

S. Congas

Perc. II

*p* *mf* *f* ha ↘

change to Cong.

W.B.

*f*

change to W.B.

*p* *fp*

Perc. I

103

Perc. I

S. Congas

Perc. II

change to C.L. Drum

ha ↘

110 Crot.

Perc. I

S. Congas

Perc. II

change to Crot.

change to Cong.

hei ↗

Perc. II

hei ↗

118 change to Tri.

Perc. I

S. Congas

Perc. II

Tri.

change to C.L. Drum

change to C.L. Drum

C.L. Drum

ha ↘

*mf*

126

Perc. I

C.L. Drum

hei  $\searrow$   
*ff*

hei  $\nearrow$

ha  $\searrow$

ha  $\nearrow$

*mf*

Perc. II

*f*

*ff*

hei  $\nearrow$

ha  $\searrow$

ha  $\nearrow$

*mf*

Detailed description: This block contains the musical notation for measures 126 through 133. Percussion I (Perc. I) is written on a treble clef staff. It features a 'C.L. Drum' part starting in measure 127. The notation includes various rhythmic patterns with accents and slurs. Dynamics range from *ff* to *mf*. Percussion II (Perc. II) is written on a bass clef staff. It also features rhythmic patterns with accents and slurs. Dynamics range from *f* to *mf*. Both parts include vocalizations 'hei' and 'ha' with directional arrows indicating pitch movement.

134

Perc. I

hei  $\searrow$

Perc. II

hei  $\searrow$

Detailed description: This block contains the musical notation for measures 134 through 137. Percussion I (Perc. I) is written on a treble clef staff. It continues with rhythmic patterns and includes the vocalization 'hei' with a downward arrow in measure 135. Percussion II (Perc. II) is written on a bass clef staff. It continues with rhythmic patterns and includes the vocalization 'hei' with a downward arrow in measure 135. Dynamics include *f* and *ff*.

139

Perc. I

Perc. II

*ff*

*sff*

*sff*

*sff*

*ff*

*sff*

*sff*

*sff*

# 4.Conversation: Drama of Deng

Varied, Lively ♩ = ca. 100

Soprano Solo

*f* *gliss down* *mp*

i u i/u i u/i ya, i u

Varied, Lively ♩ = ca. 100

Percussion I

*f*

Percussion II

W.B.

M.C. Gong.

l.r.

*f* *pp*

6

S. Solo

*mf* *mf*

i a i ai/yo a/i yo a/i ya

Perc. I

Perc. II

change to C.L.Drum

only voice

ao ha ha *mf*

11

S. Solo

*f* gliss up

*f*

i u/i ei i ya a ya ai ya

Perc. I

Mar.

Perc. II

*f* *mp*

15

S. Solo

ha ha i/ya

S. D.

Perc. I

only voice

me a ma a *f*

C.L. Drum

Perc. II

*mf* *f*

with voice

a i



19

S. Solo

u/i i/ya u/i la

S. D.

Perc. I

i e *mp* *cresc.* *f* *mp*

Perc. II

i e *f* *cresc.* *ff*

23

S. Solo

i/ya la i/a ei i/ya ei ya,

Perc. I

only voice  
whispered speaking

(i/u/ma/ei) i,

Mar.

Perc. II

only voice  
whispered speaking

(u/ma/ya) ya,

W.B.

32

*f*

speaking with a dialect tone

S. Solo

a ya i/a ma ai i ya u i ma, i ya ta ya

S. D.

Perc. I

change to Congas

Perc. II

change to Small Cymbals

41

S. Solo

i/ya i u ei ya i ei u/i

S. D.

Perc. I

S. Congas

Perc. II

S. Cyms.

*p* *mf*

49

*f*

S. Solo

ta/ya ha,

S. D.

Perc. I

whispered speaking

ki te ki te ki te ki te

S. Congas

change to Mar.

Perc. II

whispered speaking

*f* *mp*

ki te ki te ki te

53

S. Solo

ta/ya ha ya i/ü ya la e ya

S. D.

Perc. I

f ly ki te s mall s mall f ly ki te ki te f ly

Perc. II

f ly f ly f ly f ly ki te f ly ki te s mall s mall

56

S. Solo

i/ü ya la ei,

S. D.

Perc. I

s mall s mall s mall s mall ki te f ly ki te ki te ki te

Perc. II

ki te f ly ki te ki te f ly ki te ki te f ly s mall f ly f ly

59

S. Solo

*mp* *mf*

ya yi ei i/a ei

Perc. I

Mar.

Perc. II

S. Cym.

*p*

66

S. Solo

, a i/a i ya i u ta a ya a i ya u ei

Perc. I

whispered speaking

(ai/i/u) (ai/i/u/i) (ai/i/u/i)

Perc. II

whispered speaking

(ai/i/u) (ai/i/u/i) (ai/i/u/i)

75

S. Solo

ta ya ha yo

S. D.

Perc. I

Perc. II

W.B. with voice

i ya i ya

80

S. Solo

*f*

a i ya i ta/ya ei

Perc. I

only voice

*f* ha i *mf* ei i

Perc. II

change to Congas

i

85

S. Solo

*mf*

a/yo, i ei a ya ei

Perc. I

S. Cyms

ha i

*mf* *mp* *p*

S. Congas

change to S. Cyms.

Perc. II

S. Cyms

*mp*

90

S. Solo

→ ta i ya ü ya i, ta i u ei i ya

S. D.

Perc. I

*mf* *p* *mf* i ya *mp*

change to Glock.

Perc. II

*mp* i

change to C.L.Drum

97

S. Solo

u i ya ei ya yo ei i a ha

S. D.

3/4

Glock. with voice

Perc. I

voice i

Perc. II

C.L.Drum

*mf* *mp* *mf* *mp* *mf*

104

S. Solo

ha ei ya ha a

S. D.

Perc. I

Crot. Glock. Crot. Glock.

change to Tri.

ha i

Perc. II

*mp* *mf*

with voice

i

109

S. Solo

yo ai ya yo ei yo i ya

S. D.

Perc. I

Tri.

ya

Perc. II

ya ya ya



115

S. Solo

a i a i a i ya a ya/ei a

S. D.

Perc. I

ha (ei/ya/a)

Perc. II

ha (ei/ya/a)

123

S. Solo

i ü ei ya la ei a/ya ta/ya i ta ya i ü yo ya

S. D.

Perc. I

(ei/ya/a/ha) (ei/ya/a/ha) **f** C.L.Drum W.B.

Perc. II

(ei/ya/a/ha) a **f** **pp** M.C.Gong

131

S. Solo

S. D.

Perc. I

Perc. II

S. Congas

ya

i

ya

136

S. Solo

S. D.

Perc. I

Perc. II

S. Congas

*f*

i ya

a i/ü ya la

e ya

i/a ya

140

S. Solo

u/i i/ya u/i i ya <sup>e</sup> <sup>ya</sup>

S. D.

Perc. I

S. Congas

Perc. II

144

S. Solo

i/ya yo/a i/ya <sup>e</sup> <sup>ya</sup> i/ya u/i <sup>ya</sup>

S. D.

Perc. I

S. Congas

Perc. II

C.L. Drum

*ff*

C.L. Drum

148

S. Solo

S. D.

Perc. I

Perc. II

*f* *ff* *ff* *f* *ff*

153

S. Solo

S. D.

Perc. I

Perc. II

*mf* speaking with a dialect tone

ta yo i ya i a ei i a ei

only voice

ki te f ly a i ei a i ei

u ya i u ki te ki te ka

157

S. Solo

i a ei i u ya i u ya ta i ya ei a i ya ha

S. D.

Perc. I

Mar.

ke ta ke ta

Perc. II

W.B.

te u ya ka te

160 *f*

S. Solo

ta yo i yo i ya i a ei i a ei i a ei i u ya ha ei (ya/ha/i)

S. D.

Perc. I

whispered speaking

S. Congas

Perc. II

change to Congas

164

*mf* *f*

S. Solo

a ya i ü —, yo a ei — ya

Perc. I

whispered speaking

ya ki te ki te ki te f ly

S. Congas

ya

Perc. II

whispered speaking

ki te ki te ki te

169

S. Solo

ei i i/ya u/i ē ya i/ya u/i ē ya i/ya

Perc. I

C.L. Drum

ki te ki te *ff*

Perc. II

C.L. Drum

f ly ki te f ly *ff*

174

S. Solo

u/i

*f*

a i ya i ei

*f*

i a ei i a ei

Perc. I

Perc. II

180

S. Solo

ei (ya/ha/i)

*p*

*f*

*f*

ya

i a ei i a ei

ha

S. D.

Perc. I

*ff* *mf* *ff* *mf*

*f*

i ei *mf*

Perc. II

*mf* *ff* *mf* *ff* *mf*

*f*

i a *f*

185

S. Solo

ha ya ha ya ha ha

S. D.

Perc. I

ya ya ha *ff*

S. Congas

Perc. II

ya ya ha *ff*